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# THE PHOTO-LITHOGRAPHER

VOL. II, No. 6  
JULY, 1935

1776 BROADWAY, NEW YORK, N. Y.

THREE DOLLARS PER YEAR IN U. S.  
FOUR DOLLARS PER YEAR CANADA

## ★ CONVENTION OF THE NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS

★ The Second Annual Convention of the Photo-Lithographic Industry will be held in New York at the Hotel Pennsylvania on Saturday, August 3rd at 10 A.M.

The business to come up will be of vital importance to every photo-lithographic house in the country. The Industry must decide:

1. Is the N.A.P.L. to be continued? Will it be supported financially and otherwise? Is it of benefit to producers of tariff sheets, insurance reports and various classes of commercial work?
2. What would be the condition of the industry if there was no N.A.P.L.?
3. Many other items including, The Photo-Lithographer, Trade Practices, Uniform Costing, etc., etc.

The answer to these questions affects most vitally every photo-lithographer. We believe the photo-lithographic industry has profited from the work carried on by a few thus far. However, it is unfair to expect a few to continue to carry all of the burden.

A day at the end of the week was selected to avoid a loss of time from business for those attending from out-of-town. Photo-lithographers who are leaders in the various areas should make it a point to attend this convention and there obtain information on which they can organize into a local unit those operating in their area. The measure of cooperation which can be obtained in the future will depend largely upon the measure of interest evidenced at the forthcoming convention.

### WHY IS IT NECESSARY TO HAVE AN ASSOCIATION OF PHOTO-LITHOGRAPHERS?

Probably the lowest economic point touched by the Photo-Lithographic Industry was reached in the spring of 1933. Because of a depression the demand for photo-lithography had reached a deplorable level.

In the years 1930-1932 new concerns organized to take advantage of the business anticipated in the light of sales for 1928-1929. Some of these concerns were organized with very little capital, little or no business ability, and with nothing more than a willingness of those organizing the concern to work all hours of the day and night to establish themselves in the industry. Credit facilities had been curtailed to the vanishing point. Here then are many new concerns coming into the industry at its lowest level. With credit accommodations at the vanishing point and with sales extremely low, the prices obtained for the sales were therefore, low. Some concerns were operating long hours, paying ridiculously low wages, treating creditors with scant consideration, and producing a product inferior in every respect to that which was formerly produced in the industry.

Under this scheme of things, a wide open cut-throat competition with "get the order at any price" ruled the industry. A record of the lowest prices quoted would put to shame

the entire industry. Suffice it to say, they were far lower than reasonable average costs. A price war does not create good feeling. Quite the contrary, it creates bitterness and strife to a point beyond mention.

### HOW TO GET OUT OF SUCH A SITUATION

Few in the industry trusted each other enough to frankly discuss the problem of getting out of such a hole. To gather together all photo-lithographers and sit down and intelligently discuss trade practices and costs was entirely out of the question. One or two of the larger concerns, at heavy expense, called in outside accountants to ask their advice on costs, but costs alone was not the answer. Regardless of how low costs are, they must be considered with relation to the costs of others in the industry. Lower costs were unreasonable and seemingly impossible. Employers, in some cases, were working without salaries; employes had been cut beyond reason, creditors, in up to their neck, found it necessary to play ball beyond the usual nine innings.

The first glimpse of light on these problems came as a result of National Recovery Legislation which suggested inoculating industry with a strong dose of applied common sense. We began to hear of cooperating as an industry under the NRA. Associations

were to look into the question of members utilizing systems of adequate and uniform costs. The government was to establish fair wages, decrease working hours to provide jobs for those out of work, and permit an increase in price to take care of these added costs. Existing bank credits were also to be loosened up. All of this constructive endeavor was to be backed up by the Federal Government. President Roosevelt in this New Deal gave everyone high hope. Here indeed, was a real opportunity to bring order out of chaos.

### FACED STAGGERING PROBLEM

Consider if you will, the proposition of bringing the photo-lithographic industry from the lowest level of its existence to a level where all should be able to profit from being a part of the industry. Why, that would require ages, and who would ever be able to harmonize all of the discordant elements in the business, were the comments heard on every hand.

The first meetings of photo-lithographers gave evidence of the distrust and bitterness in the industry. The very life blood of many of those who gathered in these meetings depended on the plants they operated. Many months of fighting to hold on under competition so ruinous that it could not last much longer had created a feeling which had settled

# THE PHOTO-LITHOGRAPHER

To Increase Sales, Efficiency and Quality

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Published by the

National Association of Photo-Lithographers Administrative  
1776 Broadway, New York

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## ADVERTISING RATES

Made known on Application at this Office.

Date of issue: Fifteenth of the month. Forms close the 10th.

VOL. II, No. 4      Three dollars per year in U. S.  
JULY, 1935      Four dollars per year Canada

deep down under the surface. The first meetings evidenced a bitterness and distrust so deep that some left the meetings with the feeling that the thought of ever getting together on a friendly and sane basis was hopeless.

## NATIONAL AND LOCAL ASSOCIATIONS FORMED

At this point, a group of Photo-Lithographers who were willing to risk their time for the good of the industry and who realized the advantage of operating under some Code of Fair Practice, gathered together in Washington and formed the National Association of Photo-Lithographers. By-laws were prepared and approved and an executive board of eight members from various parts of the country was elected. At least here was a nucleus about which to build the future of Photo-Lithography.

It was decided that the best interests of the industry would be served by the formation of local groups who could at least control their own trade practices and leave the major problems of labor, etc., to the parent association.

## PRICES TO BE RAISED IMMEDIATELY

No one would admit that he could make a profit at the then current prices. In a round table discussion of prices quoted for producing 100 copies of an 8½ x 11 unit, as the chairman called around the table, prices ran from \$3.00 a unit to \$.75 a unit. And, if the actual truth were known, many who were not present sold at still lower levels. But, how to raise prices from the very low levels to which they had fallen without having some one or two step aside and snipe from the side lines, was another question difficult to answer. With

the government, under the NRA Code, standing behind to see that none sold below costs, it would be fairly easy to accomplish a moderate price rise.

Acting under the NRA, our Association gathered from its members such costs information as was available, or as the members could supply, and set up tentative standards of average costs of producing various units of production. So that the Association could not be called to account for fixing prices the cost schedule contemplated a steady advance in prices until the industry was on a level where work was being produced at a profit. No scale of selling prices was fixed. A schedule of costs was established, and it was agreed that no one should sell or could afford to sell at prices lower than these costs. It would have been good to have set prices up to where they should have been in one jump, but wise counsel prevailed, and the first costs for an 8½ x 11 unit were set at a reasonable figure. This constituted a fair increase for some concerns, and a good jump for the fellow who does not consider rent a cost because he owns the building or depreciation as a cost because machinery is new, etc. Only in a few cases did it meet the cost of adequately compensating employer and employee.

## MACHINERY SET UP TO SAFEGUARD THE GAINS MADE

The proposition of bringing the photo-lithographic industry to this point had consumed much time and the patience of many leaders in the industry. In fact, a number of individuals gave weeks of their time to bring order out of chaos. Much credit is due to those who performed this important work. Now that a start had been made and the possible benefits of organization became apparent, more cooperation through one central office became necessary. A full time executive secretary was employed to take hold of the task of carrying on in this work of rehabilitation.

Some photo-lithographers have not as yet given any evidence of interest in this industry work. A very few concerns give evidence of taking away from their employees the benefits allowed them under the NRA. The N.A.P.L., as we understand it, exists for the benefit of both employer and employee. The few photo-lithographers who will not pay fair wages to their employees are also the outstanding chiselers in the industry. They are very short-sighted and extremely greedy.

## IS THE JOB DONE?

Is the job completed? To be sure, it is not. The nucleus who gathered to take hold of this task have made good progress in setting up the machinery. The first task was to put selling on a basis where both employer

and employee receive a fair return. A start has been made on this task. The next task is to take hold of the far more important job of increasing the sales of photo-lithography to a point where those in the industry can be assured of not only a reasonable volume but also a fair profit.

Photo-Lithography, because of the warfare heretofore described, has not been properly advertised. Some buyers believe it to be just another reproduction method of producing copies at so much per hundred. They do not know of the beautiful color work, the voluminous tariffs, the insurance work, the map work and many other kinds of work which can be produced by photo-lithography. The fact that it is unnecessary to set type, that material can be typed and then photographed for transfer to a plate, that material can be thrown up or reduced in size by a camera, that halftones can be produced that compare more than favorably with those of the photo-engraver, and that all of this work can be produced in a very short time—few of these facts have received adequate advertising or publicity.

No one concern can undertake such a job. The industry stands to jump its sales several times over under a proper publicity and advertising campaign. Here is a big and a real opportunity. The photo-lithographic industry is comparatively new. Machinery is new and therefore is in excellent shape. Enthusiasm for the product is evident on every hand.

## HOW CAN WE TAKE HOLD AND GO ON WITH THE JOB?

If the photo-lithographing firms in this country owning and operating even a single small press will put their shoulder to the wheel, we are sure we can do much toward increasing sales at prices which will show a profit. We hope many in the industry will give us the benefit of their thought and experience in forwarding our plans and policies. We believe that this history of what has been done and what we hope to do will induce many firms to join with us in this constructive industry work.

## WILL YOU ACTUALLY DO IT NOW?

The hopes and aspirations of this Association depend largely on the way we continue in the work we have begun. We can accomplish much if you will give us active help right now. Business is on the mend, and we can secure our share of it just in proportion to the effort we put forth. We believe your business and the business of every photo-lithographer will show a wide advance at better prices if we can secure the help of everyone in the industry. Will you help us to go on with the work that we have just begun?



## ★ THE RETYPING DEPARTMENT—AN IMPORTANT FACTOR IN THE INCREASE OF SALES

By JAMES F. OASTLER, Sales Manager, John S. Swift Co., Inc.

★ Through its application of photo-composition, the offset process reproduces an exact representation of the original copy. If the original copy is perfect, the finished job is perfect, if it is poor, the job is poor. In view of this and in view of the fact that 75% of all black-and-white offset form work is produced from typewritten copy, the importance of the retyping department is obvious.

Of course, work can be sold on a basis of reproduction from the customers own copy at a minimum rate, but the results obtainable will likewise be of a minimum quality. Too many factors enter into the production of good typewritten copy—evenness of touch, proper spacing, quality of type on machine, condition of ribbon, etc.—to make it possible for the average customer to turn out a high grade of work for reproduction. Every effort should be made on the part of the salesman to convince his customers of the advantages of retyping.

Naturally, the best way to put across this point is to have a retyping department which always produces work of the highest grade. A few superior samples of jobs done will go far to decide the customer in favor of retyping on the work he has submitted. Then a fine job on the first copy and the customer will be sold forever on the idea.

### Selecting the Typewriter

The first item to consider in the ideal retyping department is the machine to be used. It must be fast, efficient, and mechanically adapted to offset work. The John Swift Company has tried several machines and we are at present using only Royal Offset Typewriters, as, after exhaustive research and experimentation, we have found this machine well fitted to supply our need for clear, uniform copy with perfect alignment. We use nearly two hundred Royal typewriters with eleven different type faces. This variety in type faces is an important item in increasing our sales, as it gives the customer an opportunity of putting freshness and punch into his copy.

The next, and equally important, factor is the ability of the operators employed in the department. The good retypist must be more than a mere typist. She (and we have found that women make the best retypists) must be of more than average intelligence in order to correctly interpret the customer's copy and avoid costly errors. She must be well acquainted with type and page dimensions in order to visualize the effect of enlarging or reducing on the finished product. She must have a working knowledge of good layout in order to present the copy to the best possible advantage. She must have a firm, even

touch, and be thoroughly familiar with the capabilities of her machine.

The art department, which in the John Swift Company is a component division of the retyping department, must be equally efficient, experienced, and intelligent. Often the embellishment of a typed page by a few well-placed pen-ruled lines and boxes will almost double its attractiveness. It is the extra touches put on a job that lift it out of the ordinary and make it a sales builder.

The final factor in the superior retyping department is an able and experienced department head. A man thoroughly familiar with all phases of the work; a competent leader able to get the most out of his subordinates; an experienced traffic manager who can coordinate all activity in his department and route work through so that all jobs get out in the shortest possible time. Speed of production is a prime selling point, and it is in the retyping department that much time can be gained or lost.

The combination, then, of quality machines, capable operators and artists, and experienced leadership is the recipe for increased sales through the medium of the retyping department. The selling points to remember are attractiveness of appearance, quality of work, speed of production, and low cost. They are all possible in the superior retyping department.

### DOES YOUR SHOP HAVE DIFFICULTY?

If the expense in loss of time in operation of equipment and the annoyance to the lithographer and customer occasioned because unconditioned paper is put on a press—if an accurate record were available as regards these difficulties in almost any shop, then surely the advantage and the ultimate low cost of conditioning equipment would be recognized. Conditioning equipment, with little cost other than original investment, returns handsome dividends in the better lithographic establishment.

### WE PAY TRIBUTE

To look back at the Graphic Arts Code is like dreaming of Frankenstein. During the difficult job of administering the Code, one individual, amid turmoil and difficulties multiplied many times over stood out as an extremely competent executive. We refer to Ernest A. Gross, Counsel of the Graphic Arts Coordinating Committee, who did a swell job in one of the most difficult positions imaginable.

# **YOUR CUSTOMERS ARE RECEPTIVE TO CUT-OUTS**

## ***What The Experts Say—***

### **WINDOW DISPLAY CUT-OUTS**

John H. Platt, Advertising Manager of Kraft-Phoenix Cheese Corp.

"We are convinced there is no force in advertising so productive in increased sales as mass display of merchandise and point of purchase advertising."

Mr. H. A. Groth, Wm. H. Rankin Co.

"The battle of business for 1935 will be fought in the show windows of America's retail stores.

"The manufacturer who wins position for attractive display of his merchandise . . . whether it be on the counter or in the show window . . . will win in 1935.

"Never in the history of American business will the type of display at the point of purchase count so much for America's leading merchandisers as it will in 1935."

### **DIRECT MAIL CUT-OUTS**

B. G. Jonas, Advertising Manager, Clinton Carpet Company

"The mailing produced a large response and we had a great many requests for additional copies from hotel men. Our story was assured of being read because the form in which it was presented was interesting enough to command attention."

Albert Freedman, Sales Manager, Freedman Cut-Outs and Service Die Cutting Co.

"A pretty advertising piece is of no value to your customer unless it helps to sell his goods. Therefore your idea will naturally be one that sells more goods for your customer. If your idea does that and the cost is reasonable you are out of the competitive class. "National advertisers today use advertising pieces with a cut-out feature because they have proven that the cut-out piece received more favorable attention and sold more goods than the square piece."

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**FOR NON-COMPETITIVE BUSINESS SUGGEST CUT-OUTS**

**SERVICE DIE CUTTING CO.**

**WALKER 5-3853**

**155 Sixth Avenue, New York**

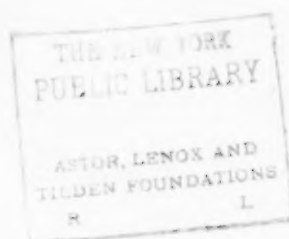
***Dies—Die Cutting—Mounting—Finishing To The Trade***



Haloid Industro P  
Contrast No. 1

Duotone Reproduction by the  
Planograph Process  
JOHN S. SWIFT COMPANY, INC.  
New York « Chicago « St. Louis

Planographed on  
BULKLEY DUNTON & CO.  
80 lb. Tweed Finish Offset







We Promised You

**"Deep Etch"**

from

**Negatives**

*here it is!*

The ultimate achievement and goal of over five years' research and experimentation, resulting in the perfection of **CHAMPION (Sterilized) ALBUMIN**, which has made this possible.

*Photo Courtesy Empire State Inc.*

# "Offset Nickel Deep"

These two pages were produced from zinc plates (00 grain), processed in the accepted photo-lith manner and, after development, NICKEL-PLATED.

Thus, by raising the background, the image was depressed below the plane of friction.

All wear at the press is on the nickel background of the plate.

This job was not specially "nursed," but was purposely handled in a shop which is comparatively a newcomer in the lithographic field.

The great **durability** of **CHAMPION (Sterilized) ALBUMIN** as a coating base has made possible this sensational advancement in OFFSET DEEP plate processing.

Complete information pertaining to this subject will be furnished accredited Lithographers, on written request.

Address inquiries to

**Litho Chemical & Supply Co.**  
**63 Park Row                      New York, N. Y.**



Your use of our products enables us to maintain our research laboratory. This department is devoted exclusively to the searching for better methods and products that will advance the cause of Photo-Lithography.

From this laboratory has come such well-known and world-wide used lithographic necessities as:

IMPERIAL PRESS WATER FOUNTAIN SOLUTION CONCENTRATE; LITH-VILO, the non-poisoning Plate Etch; DENSATONE and JIFFY DEVELOPING INKS; CHAMPION (Sterilized) ALBUMIN, Liquid Tusche, and TRANSOL Transparent Developing Ink.

Your use of these quality products insures the continuance of our research department in your behalf.

## ★ APPLICATIONS OF PHOTO-LITHOGRAPHY

★ Photo-lithography may be logically broken down into three classifications:

1. Black and white combination work produced in uniform sizes on a standard sulphite bond stock.
2. Black and white work on papers other than the combination stock. The tailor-made job or simple color work with rules or spots of color requiring little or no register.
3. Color Work or difficult black and white work involving register which necessitates a high degree of skill and the best of equipment.

In the first classification, the combination work, the photo-lithographer combines on one large plate orders from several buyers. He utilizes full plates under a good volume of orders and hence establishes a low  $8\frac{1}{2} \times 11$  or other standard unit cost. The combination work is produced by using inexpensive paper negatives or in some houses on medium price film negatives.

In the second classification, the tailor-made black and white or easy color jobs, the photo-lithographer uses either film negatives or the wet plate process, the choice depending largely on the quality desired by the customer.

In the third classification, color work or difficult black and white work, the photo-lithographer uses either film negatives or the wet plate process. This kind of work often makes necessary special treatment for negatives, plates and presswork which should be undertaken only by highly skilled personnel.

### DETAILS OF COMBINATION WORK

The many profitable applications of photo-lithography may be seen by studying the details of work produced in each of the categories listed above.

In combination work, for example, the photo-lithographer, because he is able to standardize sizes and stocks to produce several customers' requirements in combination on one plate at the same time, is able to establish uniform costs and hence quote a buyer far in advance of his purchases. This at once provides an advantage to both the photo-lithographer and his customer. Combination work, however, is produced almost without exception on a standard twenty pound sulphite bond.

The combining of many customers requirements on one plate form lowers preparatory costs. Almost every plate run is filled up. Standardization of paper stock permits the lithographer to purchase his sulphite bond requirements in quantities sufficient to warrant a low cost for the paper. Standardization in sizes and stocks lower the cost of handling and cutting. Selling prices reflect costs of production. Thus low costs obtained under standardization provide a real advantage to the buyer.

Typical of work produced in combination are business

forms, charts, graphs, envelope stuffers, news letters, sales material, data sheets—in fact almost any material not requiring special treatment or paper can be placed in a combination form with other customers' requirements. Ruled forms, charts and graphs ruled in black ink are ready for the camera. The time and the expense incident to mitering rules or of making wax plates or line cuts is not necessary in the photo-lithographic process. In this kind of work the buyer saves the cost of making cuts, engravings, blocking and the like. The legitimate savings to a customer on this kind of work are profitable for the buyer.

Many customers who send out large quantities of letters utilize the photo-lithographic process to run letterhead, letter and signature at one time thus saving the customer the expense of using letterheads previously made up. A comparison of the cost of getting out a letter under the lithographic process with other processes at once shows a buyer the advantage of using photo-lithography for his job.

### REPRODUCTION FACILITATED

Reprints can be made from newspaper and magazine clippings, business forms and from other jobs already in print, with the cost of composition, makeup, lockup and proofreading entirely eliminated. Scissors, some graph paper and rubber cement are all the tools necessary to bring into one layout rules, borders, ornaments, line illustrations or other copy desired in the layout. The customer or the photo-lithographer, through the use of tints and shadings such as are advertised in this publication, can produce varied effects. Heavy solids can be broken up through the medium of this handy tool. If the person preparing the copy is a fair artist, he can bring Ben Days or shadings into the copy by means of a pen or brush stipple. When a buyer is able to prepare his own copy he develops at once the advantage of lower costs and a friendliness for the photo-lithographic process.

### SPEED A VITAL FACTOR

Speed is still another important attribute of photo-lithographic combination work. Large cameras make exact reproductions and negatives can be duplicated as many times as desired. Large jobs are photo-composed many times up. Photo-lithography offers the shortest route between the original idea and the development of that idea into a usable product. Offset presses vary in size from the very small presses on which letterheads are run up to 64 inches. These presses vary in speed from 2500 to 6000 per hour, the actual speed, of course, being dependent on many variable factors. When it is necessary and the customer will pay the bill, a job can be run



## ★ APPLICATIONS OF PHOTO-LITHOGRAPHY

off in less time than it takes a printer to order and receive electros for the job.

When a customer desires to reduce or enlarge his copy it can be done without extra cost unless extreme sizes are required, necessitating double photographic operations. Copy can be made smaller, larger or same size by the simple operation of focusing the lens on a camera. Anything that can be photographed can be reproduced with positive fidelity, same size, enlarged or reduced. Furthermore this system permits a customer to get much more material on a page with a consequent lower cost for preparation, paper, presswork and binding. Photo-lithography permits more words of text to any given page size than any other process. These advantages are of vital importance to many buyers of printed matter.

### TYPE LIMITATIONS ABSENT

Neat, well arranged typewritten material is satisfactory for certain classes of work, particularly for intra-organization use, and for such work the buyer's own typing department can do the preparatory work. Typewritten material can be reduced or enlarged to any size and under this possibility as much material can be put on a page as is desired. There is no type size limitation in photo-lithography.

Going from everyday combination work to the better grades of advertising and promotional literature, one finds overwhelming evidence of the practicability of photo-lithography through its acceptance for de luxe sales pieces, brochures, folders, catalogs and all other work that demands fidelity of detail and tone in either black and white, color or both.

Several of the Fifty Best Books of last year were produced entirely in photo-lithographic plants. High praise was paid recently to a comprehensive book published by a broadcasting chain, the pages of which contain complicated statistical charts, as well as maps in six colors. Fifteen colors were used in all. The entire volume was reproduced and printed by photo-lithography.

### "BLOW-UPS" SIMPLIFIED

Users of gigantic window displays and posters find economy in photo-lithography. The process' ability to "blow up" a halftone to any desired size with good fidelity has in many instances eliminated the previous high cost of large photo-engravings calculated to turn out this type of work.

Photo-lithography is now running the whole gamut of fine promotional literature successfully. Heavy solids, soft areas; simple lines, complicated shaded areas; delicate tints, complex colors; they are all produced with success by the photo-lithographer.

A customer desiring to reproduce a rare, out of print or foreign book finds photo-lithography has considerable advantages over other reproduction methods. Under letterpress reproduction it is necessary either to first set the type or make expensive plates from the original before printing. Setting type is usually the highest cost factor in producing a book. The photo-lithographer places several pages at a time before a camera for transfer to the metal sheet to go on the press, thus saving the customer the cost of setting the type, proofreading the galleys, making up the pages and locking up the form for the press.

### CONVENIENT ON RARE COPY

The advantages of using photo-lithography in this kind of work are easily understood. Low cost and speed, real advantages are both available in the reproduction of books. If the original photographs or plates are lost, the capable photo-lithographer can work direct from a single copy of the desired volume.

Directories, common tariffs, voting lists, membership lists and other material containing long schedules of names, materials, prices and other data, can be produced by the photo-lithographic process with a very large saving to the buyer.

Such material when produced by the letter press process is first set in monotype or linotype. Tabular matter usually set in monotype provides an easy means of making corrections as any letter in a line can be changed; however the cost of handling large pages of monotype is considerably more than that of handling linotyped material.

In a photo-lithographic plant copy is typewritten by girls experienced in handling specially built typewriters for this particular kind of work. The cost of typewriting a page is far less than the cost of setting the material by linotype or monotype. The saving possible in preparing copy by retyping as compared with that of setting it in linotype or monotype cuts the cost of this preparatory work by over 100 percent. Some customers actually retype their own pages for the photo-lithographer thus saving the entire type preparation cost, rulings, boxes or other divisions in a photo-lithographic plant which are brought into the copy by means of a pen and black ink.

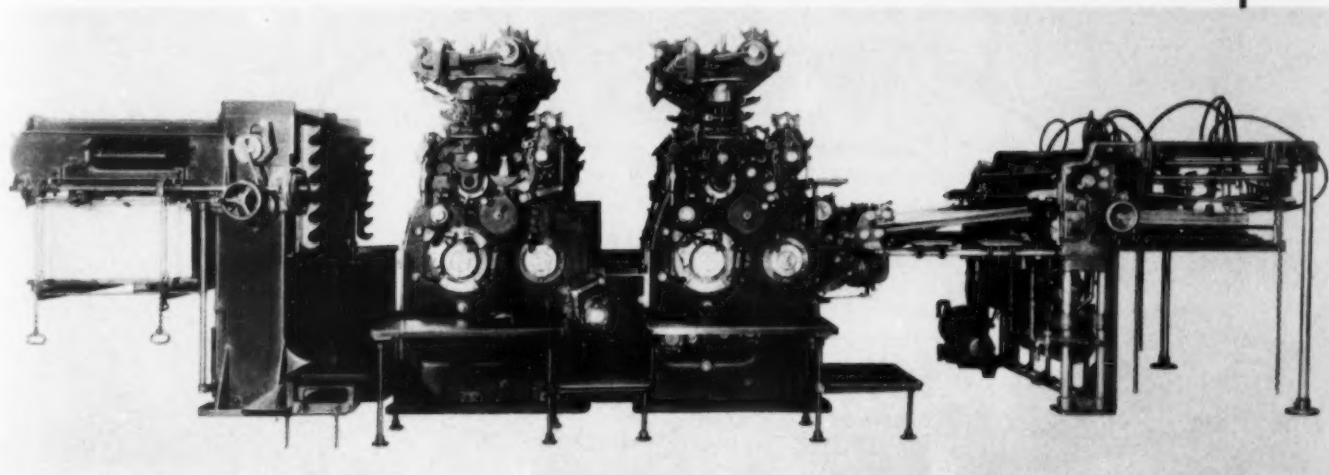
### PAPERS SUITABLE FOR PROCESS

Remarkable strides have been made during the past few years in making applicable to photo-lithography a wide variety of paper stocks. Today, for example, superb halftone effects may be produced by photo-lithography on antique, laid, handmade, and other papers.

Beautiful fine-screen halftone effects and dense smooth



# THE MIEHLE OFFSET PRESS



(MIEHLE UNIT-CONSTRUCTED 2-COLOR OFFSET PRESS)

## SPECIAL FEATURES ON IMPRESSION CYLINDER MAKE FOR QUICKER HANDLING . . . . .

On Miehle Offset Presses, unit construction, bearers are provided on the impression cylinder as a gauge for setting the cylinder contact on minimum thickness of sheet.

Improved individual spring grippers are used which do not need resetting. Each gripper has exactly the same tension as all others. It is unnecessary to re-set grippers when changing from thin to heavy stock or vice versa.

Hardened steel gripper pads with a special knurl are used.

The gripper shaft is positively operated instead of being "tumbled."

Since sheets are fed to three point guides there is no necessity to set or adjust register plate *in the impression cylinder*.

Miehle unit construction makes it possible to build single color, two color, three color or four color machines without affecting speed or register. Note the sizes and speeds, then investigate.

The  
**Miehle**  
Offset Press

No. 69—46 x 67½	4100 per hour in accurate register
No. 57—41 x 55½	4500 per hour in accurate register
No. 44—29 x 43	5000 per hour in accurate register

MIEHLE PRINTING PRESS & MFG. CO.  
CHICAGO NEW YORK



BRILLIANT WHITE COLOR . . . surface-sized for proper ink absorption . . . clean, uniform surface,— these are the factors which have made LEXINGTON OFFSET an *extra-value* paper for all types of offset work. It assures *faithful reproduction* in a full range of tones and colors, permits close register work at high speed, and provides pleasing contrast for photo-offset and multi-color work. Excellent for letterpress, too! LEXINGTON OFFSET, in addition to standard finish, comes in nine distinctive, fancy finishes . . . ideally adapted to the economical production of colorful, attention-compelling printed advertising.

Specify LEXINGTON OFFSET for broadsides, catalogs, booklets, brochures, display work, calendars and posters. Ask your paper distributors for test sheets.

*Please address requests to Sales Dept. Z*

**INTERNATIONAL PAPER COMPANY**

220 East 42nd Street, New York, N. Y.

Branch Sales Offices: ATLANTA BOSTON · CHICAGO CLEVELAND PHILADELPHIA · PITTSBURGH

**For FAITHFUL REPRODUCTION**



**LEXINGTON** Offset  
*"An INTERNATIONAL Value"*

## APPLICATIONS OF PHOTO-LITHOGRAPHY

solids on rough texture paper gives an advertising piece a striking, novel, high quality appearance. A good photo-lithographer is able to produce sharp, clean, unbroken hair lines, fine shadings and delicate type faces on the hardest of bond stocks. Typewritten or printed text, line and wash drawings, maps, charts, photographs and clippings can be reproduced with positive fidelity. Drawings made with a pen or brush can be reproduced direct from original drawings, prints or from proofs of cuts pasted up with type matter. Under the offset printing process, halftones and solids have an exceptionally soft, pleasing tone with good retention of photographic detail. Two color effects in white and black can be produced by reproducing drawings in black and white and making reverse negatives of the copy. Two color effects can also be produced by photographing drawings in white on black. By utilizing the many new papers now coming on the market, with halftones and solids of almost any kind as the subject, we have multiplied advantages for the photo-lithographic process.

All in all, the advantages of photo-lithography are many. They may be summed up as adaptability, speed and economy. There are stock limitations in combination jobs, but the economy of this type of production easily justifies the results secured. In "tailor-made" jobs the range of photo-lithography is limitless. It successfully covers the whole field of advertising literature, books, window displays, posters and miscellaneous printed salesmanship.

*For full, clear negatives use*

# HAMMER offset FILM

For fine Line and Halftone illustrations, be sure to specify HAMMER Offset Film. This film gives you dense negatives with full clarity in line reproduction. In halftones, you get a scale of gradation from deepest shadows to brightest highlights. HAMMER Offset Emulsion is also available on glass.

*Send for trial package*



## HAMMER DRY PLATE CO.

3547 Ohio Avenue  
St. Louis, Mo.

161 West 22nd Street  
New York City



We Are Complete Stocking Agents for  
THE INTERNATIONAL PAPER COMPANY

**LEXINGTON** *Offset*  
*An INTERNATIONAL Value*

Your Sample Book Is Ready

ASK FOR IT!

## MILTON PAPER COMPANY, Inc.

119-125 West 24th Street, New York, N. Y.

Tel. WAtkins 9-6721



## The Trend . . .

is definitely to Miles Machinery Company. The number of new installations and repeat orders on plate making equipment indicates this. Here is the reason for this trend: - - simple, sturdy equipment free from all unnecessary gadgets, and well serviced.

Where can you buy more?

**Miles Machinery Company**  
18 East 16th Street  
New York City

## ZINC AND ALUMINUM PLATES

Ungrained—Grained—Regrained

**SERVICE PLUS  
QUALITY**

**Largest in the World**

**LITHOGRAPHIC PLATE GRAINING CO.**  
OF AMERICA, INC.

41-43 Box St. BROOKLYN, N. Y.

Phones: Evergreen 9-4260  
4261

*We make a specialty of graining glass.*

# SUPERIORITY COUNTS!



## Negatives with 100% Sharpness

*Sharpness is the essential feature of a negative.*

## Greater Speed

*Means greater production and saving of lights and labor.*

## Greater Density

*with Better Whites gives a stronger and cleaner plate.*

*The Best Negative Paper ever manufactured.  
Investigate!*

**POLYGRAPHIC CO. OF AMERICA, INC.**

FILM DIVISION

310 E. 45th St., New York, N. Y.

14 E. Jackson Blvd., Chicago, Ill.





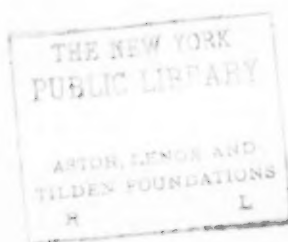
Photographed direct from subject in four color process.

**PHOTO-LITHO SERVICE, INC.**

145 HUDSON STREET, N. Y. C. WALKER 5-3380

Photo Offset Lithographer's

Established 1921



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## ★ PROFITABLENESS OF A SALESMAN

(Adopted from an analysis of Salesmen's Sales, Expenses and Profits, by the United Typothetae of America)

★ Industry has devoted much effort toward reducing production costs in the keen struggle for greater sales volume. The expense of selling is sometimes excessive but lithographers not infrequently have failed to take this factor into account. In order to determine effectively the efficiency of sales operations, it is required that there be shown cost of selling by salesmen and what profit each is capable of returning.

Under the heading of Selling Expense there is included salaries of salesmen and sales managers, commissions, travelling and miscellaneous selling expenses, current and fixed expenses of the sales department, advertising, and a proportion of the total general administrative expense. The executives' salaries are arbitrarily divided when part time is given to selling.

In costing order the total selling expense is expressed as a percentage rate and added to individual orders to cover the selling effort. The selling expense should be applied to the cost of completed work (labor and overhead excluding materials used) on the completed individual order.

### ANALYZING SALES EXPENSES

The identification of a salesman's expense with the individual order brings up a very difficult question in accounting. In many instances selling expense precedes by a considerable period the delivery of the order. In lithographic establishments it will be found extremely difficult to divide a salesman's time and expense between efforts expended to secure orders that will be immediately lithographed and orders that will be in the process of lithographing for a number of months.

An analysis of each salesman's sales, expenses, and profits can be secured from the records of a correctly operated cost system. Such information is a guide to relative efficiencies, and for the purpose of comparison, to show the profitableness of the salesman to the firm. It is obtained by scheduling each month the salesman's sales and cost of completed work (exclusive of selling) as shown by the individual order summaries. The difference between sales and cost of completed work is the gross profit on orders sold by the salesman. From this amount is deducted the salesman's own salary, commission and expenses. Up to this point there is shown the profit of the salesman, exclusive of his portion of the general selling overhead expense.

To obtain the "net" profit for the salesman, a proportion of the general overhead selling expense (other than for salesmen consisting of salaries and current and fixed expenses of the sales office, advertising, etc.) would have

to be deducted. The total general overhead expense (exclusive of salesman's salaries, commissions, expenses) can be absorbed on an equitable basis such as for illustration, on sales, on cost of sales, or by the number of salesmen.

The method is as follows:

SALES OF INDIVIDUAL SALESMAN  
MINUS COST OF COMPLETED WORK SOLD BY SALESMAN  
EQUALS GROSS PROFIT ON WORK SOLD BY SALESMAN  
MINUS SALARY, COMMISSION, AND EXPENSE OF SALESMAN  
EQUALS PROFIT RETURN EXCLUSIVE OF PRORATED GENERAL OVERHEAD SELLING EXPENSE  
MINUS PROPORTION OF GENERAL OVERHEAD SELLING EXPENSE  
EQUALS NET PROFIT OF SALESMAN

### ANALYSIS OF SALESMEN'S SALES, EXPENSES, AND PROFITS

Salesman		Month of 193		
Order No.	Customers	Sales	Cost of Completed Work	Gross Profit
		\$	\$	\$
Total Sales				
Total Cost of Completed Work				
Gross Profit on Lithographing Sold				
Less: Salesman's Salary, Commission and Expenses				
Profit Return Exclusive of Prorated General Overhead Selling Expense				
Less: Proportion of General Overhead Selling Expense				
Net Profit of Salesman				

The foregoing is recommended as a means for comparing the results of an individual salesman with other salesmen and for securing an analysis of his profitableness to the firm. If the lithographic establishment is consid-

(Continued on page 33)

# "You can't do it,"

leading printers and production men told us when we first told of our plans for the new 1935 edition of the *Advertising and Publishing PRODUCTION YEARBOOK*, and yet that didn't faze us.

"You simply can't confine within the covers of a single volume all that valuable information about printing and allied subjects." Encouraged by the success of last year's edition, the publishers realized that they'd have to "go some" to improve the high editorial standard of this volume, but they set for themselves an ambitious goal.

And now, after months of planning and preparation, the job is finished, and just how successful they have been you yourself can best judge by the accompanying Table of Contents. Just glance over this list and see whether you can afford to be without this volume.

{ Make sure you receive your copy.  
The coupon is for your convenience. }

## A PARTIAL LIST OF CONTENTS

Every subject treated most comprehensively and in detail  
—many charts and tables for easy reference.

- Ben Day Applications**  
Description of process, demonstration of its possibilities, and new developments.
- Buyers Guide**  
Including names of leading services in the Graphic Arts including Printing, Advertising and Publishing Services.
- Color in Printing and Advertising**  
Principles of color photography, harmonious color combinations, photo-engraving process plates, photo-gelatin printing, gravure, silk screen printing, recent developments in color photography.
- Color in Newspaper Advertising**  
Composite Type Face Directory  
Most comprehensive type face directory ever assembled giving every type face, sizes available, and foundries where procured.
- Copy for Magazines, Advertising, and Newspapers**  
Copy Fitting  
Displays  
Preparation of displays, principles of effective presentations, new developments.
- Duplication Process**  
Principles, costs, and applications of all processes including offset, mimeographing, multigraphing, hectographing, blue printing, photo-printing, lithoprinting, Hoeven Typed copies.
- Electrotyping**  
Recent developments, applications to newspaper, magazine and book work, terms, uses, etc., color in newspaper advertising.
- Engraving, Steel and Copperplate**  
Envelopes  
Commercial, social, business, announcement tables and charts for sizes and styles.
- Estimating of Printing and Printing Operations**  
Includes paper stock, Linotype, Monotype composition, hand composition, foundry and press layout, presswork, makeready, ink consumption, running, binding and folding pamphlets and books.
- Folding Methods**  
Glossaries of All Terms Used in Graphic Arts  
Including definitions of all terms used in Advertising and Printing Production, including photo-engraving, lithography, electrotyping, gravure, paper composition, presswork, and binding.
- Graphic Arts Methods**  
Guide to all printing processes including Relief (Letterpress, photo-engraving, wood engraving, electro-
- plating, resilient blocks); Planographic (including lithography, offset, collotype, aquatone); linaglio (including rotogravure, photo-gravure, steel and copper plate engraving, etchings).
- Impositions**  
Inks, Composition and Uses of Intaglio Printing  
Letterheads, Designing of Line Engraving Variations  
Lithography, Costs, Uses, etc.  
Metal Foil Printing
- Paper**  
Standard uses, applications, sizes and weights, bonds, paperies, wedding, books, flat writings, mimeographs, ledger papers, book papers. Machine finish, coated book, offset, cover stock, railroad writing, manifolds, cut cards, safety papers, poster paper, gummed paper, clay coated and cardboards, glassine papers, mill bristols, index bristols, blotting paper, binders board, tags, litho coated one size, Weight differentials, Figuring paper weights.
- Photo-Engraving**  
Recent developments, photo-engraving terms, pointers on using medium effectively, etc.
- Photo-Lithography**  
Principles and applications; new developments.
- Photography**  
Use in ad production and publishing.
- Planographic Printing**  
Production and Printing Order Forms  
Protecting Ideas Legally  
Relief Printing  
Rubber Plates  
Uses and applications; new developments.
- Shipping Sheets**  
Shipping Time Table  
To principal cities including railroad, first-class mail, third class, parcel post, all classes special delivery, air mail, express, days, freight rail and water, truck days, express hours.
- Silk Screen Reproduction**  
Thermography  
Trade Composition Type Guide  
Typographic Practice  
Advertising, magazines, newspapers, periodicals, booklets and books.
- Typography**  
Improving typographic layouts, type guide, charts, copy fitting, new types available, etc.

## LISTS, LISTS AND LISTS

Production Men, Art Directors, Printing Buyers, Engraving and Paper Buyers, Ad Production Executives and Editorial Production Executives among Advertising Agencies, Periodical Publishers and Book Publishers.

## LEADING CONTRIBUTORS

Only a few of the outstanding graphic arts personalities and authorities who have contributed to the 1935 edition of the *Advertising and Publishing PRODUCTION YEARBOOK* and assisted in its compilation.

Harry A. Groesbeck, Jr.	Louis Flader	Edson S. Dunbar
R. A. Faulkner	Richard S. Linert	Francis D. Gonda
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Douglas McMurtrie	Eugene M. Ettanberg	E. M. Diamant
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	Walter E. Soderstrom	

COLTON PRESS  
114 East 32nd St., N. Y.

Gentlemen:

Please send me as soon as it is published a copy of the *Advertising and Publishing PRODUCTION YEARBOOK* for which I am to be billed \$5.00 after receipt of the volume.

Name .....

Company .....

Address .....

City .....



(Continued from page 31)

### REQUIREMENTS OF A SALESMEN'S COMPENSATION PLAN

ering salesmen's remuneration by a participation of profits this method may be considered a satisfactory basis.

A plan for compensation of salesmen should, according to a study of the subject of salesmen's compensation just completed by the Sales Manager's Bureau of the Los Angeles Chamber of Commerce, provide the following essentials:

1. Enable the salesman to maintain a standard of living compatible with the people he must approach.
2. Have the support of salesmen.
3. Be clear enough and simple enough to inspire the salesman's confidence and knowledge that he will receive fair treatment.
4. Provide an incentive to the salesman for doing more business.
5. Protect customers to the extent that salesmen will guard their chances for future orders and refrain from overstocking the buyer.
6. Make some allowance whereby the salesman's selling expenses do not absorb the greater part of his earnings.
7. It must be made on a basis equitable to the house as well as the salesmen. The firm is not operated solely for the benefit of the sales force.
8. It must be flexible enough to enable the salesman to increase his earnings as he becomes more efficient.
9. The essence of the compensation plan must be to incite the salesman to sell goods, earn the good-will of the customers, and return a profit to the firm as a result of his efforts, at the same time enabling him to increase his earnings as he becomes more proficient in his work.

The report discusses forms of compensation, salesmen's automobile allowances, expense accounts, the trend in compensation plans, and the local situation in Los Angeles with regard to successful compensation practice.

### PRACTICAL COMPENSATION PLAN

Theoretically, the most equitable system of sales compensation is one based on the percentage of *profit* made on individual sales. Such a plan provides the necessary incentive for salesmen to try to sell the more profitable type of business, and permits the house to pay a larger commission when it is warranted.

But in everyday business this not practical. A Lithographic firm submits an estimate. On the basis of this figure the salesman solicits the business. It is entirely conceivable that when the job gets under way in the shop, either because of faulty production or other conditions

beyond the salesman's control, what should have been a profitable job turns out to be a loss. Obviously, it is unfair to penalize the salesman who devoted his time and effort on the sale. To penalize him because the job "flops" is to kill his incentive.

Considerable thought, however, has been given in recent years, to the "pay on profit" system. The salesman would receive one rate of commission for "run of the shop" work, a higher rate for real creative selling, or by personal initiative increasing the use of photo-lithography by current customers.

Although a straight commission basis is the most logical upon which to plan salesmen's commissions, it seems necessary in these times to allow a reasonable drawing account against commission. This type of aid in financing salesmen is being widely practiced. Only in cases of pure development of promising sales material, or where salesmen control a definite volume and type of business, should a straight salary be paid.

Regardless of the method of payment determined by the lithographic house, it is essential for the executive in charge to have before him at all times detailed records of all sales of individual salesmen. Periodically, these should be analyzed, in order to learn the cost of producing sales of every type of business. Continuous study of these figures is invaluable to the sales executive. They point the way to the cultivation of more profitable accounts. Further, they indicate which salesmen need or have earned leads or house accounts.

### CHISELERS ARE ACTIVE

★ Complaints have been received at headquarters on the activities of some so-called "printing efficiency engineers."

It is charged that these men, acting under contracts to save firms money on lithographing bills, play one photo-lithographer against another in an effort to reduce prices below a point where the photo-lithographer can break even.

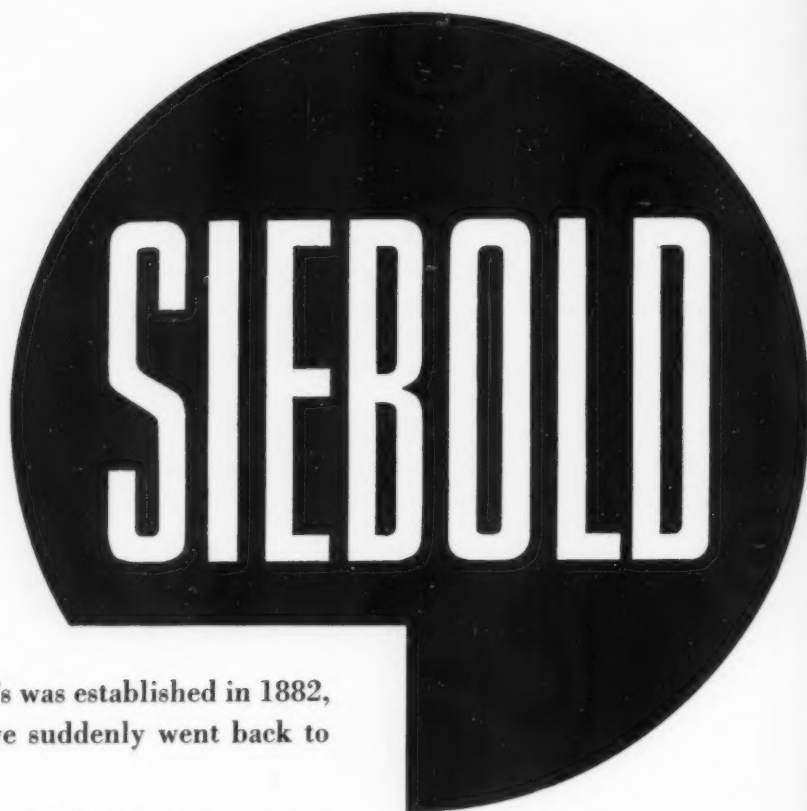
For their own protection, members receiving requests from such firms to estimate on work for one of their clients should contact the Association before submitting bids.

### LENS FOR SALE

Cooke process lens 16½ inch focal length in perfect condition. Any reasonable offer accepted.

**Patent Reproduction Company**  
Washington, D. C.

## A LOT CAN HAPPEN IN FIFTY THREE YEARS



The world has changed so much since Siebold's was established in 1882, that none of us would know how to act if we suddenly went back to those days.

But some things never change. 53 years of experience in serving the lithographic industry have not altered our original principle of offering the highest quality and finest service to every customer.

Every ink, every lithographic product we handle is backed by our own reputation. Offset Black, which has for 30 years been regarded as more or less of a problem, is no problem to us. We will gladly have our representative call and give you full details on the various Blacks we manufacture.

Siebold's roller department is fully equipped to supply your wants such as Smooth and Grain Leather Rollers, Moleton, and Muslin Covers, also full selection of Hand Rollers, both Rubber and Leather for transferers and prover's use. These are of our own manufacture and our 53 year old reputation is back of every one.

*Supply price list and Offset  
Specimen Book upon request*

# J. H. & G. B. SIEBOLD, INC.

*Lithographer's Supplies*

47 WATTS STREET, NEW YORK, N. Y.      Phone WA lker 5-9474

OFFSET BLACKS • COLORS • SAFETY INKS • ROLLERS • MOLLETON • DAMPER COVERS • RUBBER BLANKETS



**WEDDING SATIN**

Courtesy of Eastman Kodak Co.

Ortho Kodalith Safety Film

REPRODUCED BY THE PHOTO-LITHOGRAPHIC PROCESS  
BY

**PHOTO REPRODUCTION CORPORATION**

100 SIXTH AVENUE

NEW YORK, N. Y.

WALKER 5-0771





## COVERAGE GETS RESULTS!

Complete coverage of the industry  
plus attractiveness of presentation  
plus quality of content matter  
make The Photo-Lithographer  
an advertising medium that  
gets results.

CHEMICAL PREPARATIONS FOR ZINC AND ALUMINUM PLATE MAKING  
REPRESENTATIVES IN ALL PARTS OF THE WORLD

**LITHO CHEMICAL & SUPPLY COMPANY**  
PULITZER BUILDING - 63 PARK ROW  
NEW YORK, N. Y.  
TELEPHONE DEWEEN 3-4973

June  
Eighth  
1935.

Mr. Walter Z. Soderstrom,  
The Photo-Lithographer,  
1776 Broadway, N. Y.

Dear Mr. Soderstrom:-

Herewith is our contract for one or more pages  
of advertising to run in each issue of The  
Photo-Lithographer for the next twelve months.

The space we have already used has been prod-  
uctive of sales results far superior to those ob-  
tained by any other medium of advertising we  
have heretofore used.

It is evident that The Photo-Lithographer has  
reader interest as well as circulation.

The make-up is commendable in that the advertis-  
ing is accorded next-to-reading-matter position.

If the present high standard of The Photo-Lith-  
ographer is maintained it will remain an impor-  
tant factor in the progress of photo-lithography.

Very truly yours,  
*W. H. Latimer*  
LITHO CHEMICAL & SUPPLY COMPANY

FOR MODERN LITHOGRAPHY

LITH-BURNER SENSITIZER  
REVERSALITE SENSITIZER  
DEEP ETCH CHEMICALS  
DEEP ETCH CHEMICALS

LITH-PLATE PLATE ETCH  
IMPERIAL FOUNTAIN SOLUTION  
LIQUID TUBING  
KEMO DEEP ETCH POWDER  
OZOLITH DEEP ETCH FLUID

The Litho Chemical &  
Supply Company is a firm  
whose products are market-  
able particularly to the litho-  
graphic industry. To obtain a similar  
success in sales increase advertise in—

## THE PHOTO-LITHOGRAPHER

# FUCHS & LANG

## OFFSET-PHOTO LITHO INKS

### AND

## LITHOGRAPHIC SUPPLIES

**VARNISHES****DRYERS**

*Specialized inks for Multilith and Rotaprint presses, and high speed offset job presses.*

**ZINC AND ALUMINUM PLATES**

Marbles

Plain and Grained

Abrasives

**OFFSET RUBBER BLANKETS**

Molleton

Powdered Sulphur

Flannel

**DEVELOPING INK**

Asphaltum

Opaque

Touche

**SAFETCH SOLUTION**

Gum Arabic

Eliminates danger of chromic poisoning  
Polishing Slips

Acid Brushes

**LITHOTINE**

A non-irritant, synthetic solvent possessing all the desirable properties of turpentine, but better than turps for lithographic purposes.

**LITHO DUBAR**

Protects the design on the plate and insures long runs.

**LITH-BUMEN SENSITIZER AND CHAMPION ALBUMEN**

Positively non-deteriorating

Sales agents for all products of the Litho Chemical & Supply Company.

Stocks carried at all branches.

**INTERNATIONAL PRESS CLEANERS**

Cleans rubber and composition rollers in a few minutes without removing them from the press.



## THE FUCHS & LANG MFG. COMPANY

ESTABLISHED 1870

DIVISION GENERAL PRINTING INK CORPORATION

100 SIXTH AVENUE • NEW YORK CITY

120 W. ILLINOIS STREET • CHICAGO, ILL.

BOSTON

ST. LOUIS

PHILADELPHIA

FORT WORTH

CLEVELAND

SAN FRANCISCO

LOS ANGELES

CINCINNATI

## ★ EXPLOITING CUSTOMER COMPLAINTS

Complaints by customers are inevitable in business. In a "custom-made" field such as photo-lithography, complaints are perhaps fewer than in other types of business which deal in ready-made products. But in any case, the successful handling of complaints may spell the difference between a steadily rising tide of good will and an undesirable turnover of customers on the firm's books.

It should be pointed out here that during the past few years a new mode of thinking has arisen in connection with the handling of complaints from customers. Instead of the former philosophy which regarded the complaint as a necessary evil in business, executives today look upon the complaint as an unparalleled opportunity to build good will and cement the relationship between seller and buyer.

While specific methods of handling complaints differ in almost every plant, there is one common denominator that marks them all: namely, the ironclad rule that a complaint is a matter to be dealt with as soon as possible, as carefully as possible and as amicably as possible.

In comparatively few instances is authority vested in the salesman to take full charge of the dissatisfaction registered by his account. Because of the far-reaching effect even a minor complaint may have, the matter is generally lodged in the hands of an executive of the firm. He secures the salesman's side of the story if the latter can shed any light on the situation and then he proceeds to contact the customer by letter, by phone or by personal call, depending on the circumstances and the importance of the complaint.

### SEVEN HELPFUL TIPS

The following points may be well borne in mind by active salesmen, and by plant executives who train salesmen, with a view toward eliminating the causes for customer complaints:

1. Sell service as well as the finished job.
2. Help the customer in determining the specifications of the job that will best meet his requirements.
3. Don't oversell.
4. Clearly explain the house's policies regarding credit, etc.
5. Don't make impossible delivery promises.
6. Make out your order carefully.
7. Make no unauthorized promises or conditions that your house will not fully back up.

Authoritative surveys of the manner in which different business concerns handle complaints indicate that one of the evils to be avoided is a superfluous amount of correspondence, which almost inevitably magnifies the cause of complaint. Indeed, wherever possible, it is extremely

desirable to avoid correspondence. Nothing can take the place of personal contact.

One of the most successful methods of arriving at a solution of the complaint problem is the so-called "conference plan." Generally, the sales manager or top executive of the company, the plant superintendent and the salesman concerned sit down together and jointly analyze the complaint before them. This plan not only brings into play three or more minds, but it also permits a consideration of the problem from several different angles.

While the customer who registers a complaint constitutes a problem that must be carefully considered, the house can generally arrive at some sort of adjustment that will appease the buyer and retain his good will. Certainly this angle of the complaint problem is more easily dealt with than the "silent complaint." By this we mean the customer who has simply drifted away without entering a complaint.

Here even greater ingenuity must be brought into play. A customer already on the plant's books is usually an asset worth keeping. But how to do it when the customer simply stops giving you business without any semblance of dissatisfaction?

A periodic checkup of accounts that have become inactive is one of the most effective methods of meeting the situation. If the business warrants it, an executive makes a good will call, during the course of which he attempts to find out why the account has become inactive. Or, if the account doesn't command such importance, a series of good will letters are sent out in an endeavor to revive old business.

Responses to frank queries as to why customers have stopped dealing with a firm often reveal lapses of service or other imperfections which might otherwise never come to light.

All in all, the handling of complaints constitutes a problem which individual firms must solve according to their own business philosophy. But solve it they must. No business axiom is more pertinent than the one which advises, "Don't neglect complaints."

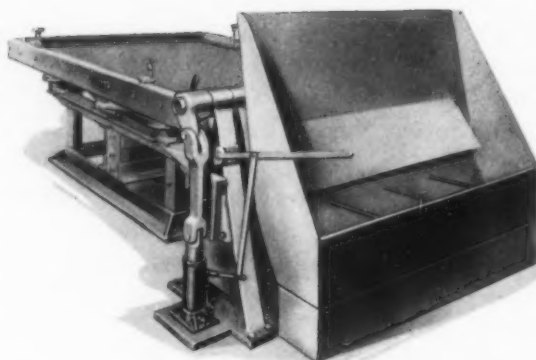
### THE WAGNER LABOR BILL

★ The Wagner Labor Relations Bill has passed both houses of Congress and the conference report has been sent to the Senate. As the bill now stands, the section relating to collective bargaining reads in part: "The board shall decide in each case whether in order to insure to employees the full benefit of their right to self-organization and to collective bargaining, and otherwise to effectuate the policies of this act, the unit appropriate for the purposes of collective bargaining shall be the employer unit, craft unit or plant unit."

# ZENITH

**Plate Graining Machine Now Equipped With Hydraulic Marble Dumping Device**  
These important lithographers are operating

Zenith Graining Machines. Their extensive experience should be an invaluable guide to you in selecting graining machine equipment for your plant. No customer has ever placed an order for any but Zenith Graining Machines after using his first Zenith.



American Can Co.	Chicago, Ill.
American Can Co.	New York, N. Y.
American Colortype Co.	Newark, N. J.
American Litho. Co.	Buffalo, N. Y.
The Ault & Wiborg Co. of N. Y.	New York, N. Y.
British-American Tobacco Co., Ltd.	China
Brooks Bank Note Co.	Springfield, Mass.
Brownell Photo Litho. Co.	Philadelphia, Pa.
Brownell Photo Litho. Co.	Detroit, Mich.
Buck Printing Co.	Boston, Mass.
Calvert Litho. Co.	Detroit, Mich.
Consolidated Litho. Corp.	Brooklyn, N. Y.
Continental Can Co., Inc.	Chicago, Ill.
Continental Can Co., Inc.	Passaic, N. J.
Continental Litho. Co.	Cleveland, O.
Crown Cork & Seal Co.	Baltimore, Md.
Donaldson Litho. Co.	Newport, Ky.
Duncan Litho. Co., Ltd.	Hamilton, Ont., Canada
Edwards & Deutsch Litho. Co.	Chicago, Ill.
Erie Litho. & Printing Co.	Erie, Pa.
Forbes Litho. Manufacturing Co.	Boston, Mass.
Grinnell Litho. Co., Inc.	New York, N. Y.
Haass-Litho. Co., Inc.	New York, N. Y.
Hegeman Printing Co.	New York, N. Y.
Hopp Press, Inc.	New York, N. Y.
Industrial Litho. Co.	Brooklyn, N. Y.
The International Printing Ink Corp.	New York, N. Y.
Jersey City Printing Co.	Jersey City, N. J.
Kindred-McLean Company	New York, N. Y.
Latham Litho. & Printing Co.	New York, N. Y.
Litho. Plate Graining Co. of America	Brooklyn, N. Y.

Magill-Weinsheimer Co.	Chicago, Ill.
The McCall Company	Dayton, Ohio
National Folding Box Co.	New Haven, Conn.
National Process Co., Inc.	New York, N. Y.
Niagara Litho. Co.	Buffalo, N. Y.
Nivison-Weiskopf Co.	Cincinnati, Ohio
Oberly & Newell	New York, N. Y.
Plampin Litho. Co., Inc.	New York, N. Y.
Providence Litho. Co.	Providence, R. I.
Wm. E. Rudge, Inc.	Mount Vernon, N. Y.
Rusling Wood, Inc.	New York, N. Y.
G. Schirmer (Inc.)	New York, N. Y.
Schmidt Litho. Co.	San Francisco, Cal.
Schmitz-Horning Co.	Cleveland, Ohio
Schneider Press Inc.	New York, N. Y.
Schneider Press, Inc.	Philadelphia, Pa.
Senefelder Litho. Stone Co.	New York, N. Y.
Snyder & Black, Inc.	New York, N. Y.
Spaulding-Moss Co.	Boston, Mass.
Stecher-Traung Corp.	Rochester, N. Y.
Strobridge Litho. Co.	Cincinnati, Ohio
Sweeney Litho. Co., Inc.	Belleville, N. J.
The Infantry School (Book Shop)	Fort Benning, Ga.
Robt. Teller Sons & Dorner	New York, N. Y.
U. S. Plate Graining & Litho. Supply Co.	New York, N. Y.
U. S. Printing & Litho. Co.	Brooklyn, N. Y.
Western Lithograph Company	Los Angeles, Calif.
John Worley Co.	Boston, Mass.
U. S. Department of Interior (Geological Survey)	Washington, D. C.
U. S. Government Printing Office	Washington, D. C.

## ZARKIN MACHINE COMPANY

*Manufacturers of Zenith Lithographic Equipment*  
*Plants equipped with standard make offset presses rebuilt in our factories*

**Factory and Office: 363 CHERRY STREET, NEW YORK, N. Y.**



# CRAFTINT

## A Time-Saver For Photo-Lithographers

Craftint top sheets and drawing boards are ideal benday mediums for the photo-lithographic industry. They are not only fast and efficient, but also enable customers to see benday effects on the layout instead of having to judge from artist's blue shading.

Here is what Craftint user's say:

"Craftint Benday is a great convenience and time saver in our shop."

"Customers see just what they are ordering rather than judging from artist's blue indications for benday."

"Craftint sure is a 'life-saver' on rush jobs."

"A great many more benday jobs are going through since Craftint was introduced."

"We have substantially speeded up our benday production with Craftint."

"Craftint is a great idea and we use it constantly."

"Cuts down time work and speeds up production."

**The Craftint Manufacturing Company**  
210 St. Clair Avenue, Cleveland, Ohio

SEND IN THIS COUPON FOR FREE SAMPLE KIT

The Craftint Mfg. Co.  
Dept. 200, Cleveland, Ohio  
Gentlemen:

Without obligation will you please send us a FREE Craftint Sample Kit so we can see for ourselves the advantages of this time and labor saver.

Name \_\_\_\_\_

Address \_\_\_\_\_

Attention of \_\_\_\_\_

## ARE YOU WILLING TO LEARN?

1. List three classifications into which practically all photo-lithographic work falls, and give a brief description of each.
2. To what types of paper is photo-lithography limited?
3. Discuss the applicability of photo-lithography to the production of rare, out of print and foreign books.
4. Of what practical value is the retyping department and what are the important considerations of such a department?
5. How do photo-lithographic black inks differ from ordinary printing inks?
6. Give several reasons for complaints by customers and indicate how these can be avoided.
7. What is the relative importance of binding and folding as compared with other operations that go into the production of a printed piece?
8. Name 13 different varieties of folds, commonly used in pamphlet and brochure work.
9. Describe the most common methods of binding books and booklets.
10. How can the photo-lithographic salesman assist in eliminating bindery errors?
11. Of what practical value is air conditioning in the photo-lithographic plant?
12. Summarize the advantages of photo-lithography as compared with other reproduction methods.
13. What size limitations exist in reproduction by photo-lithography?

**REPRESENTATIVES WANTED**—Live wire agents to represent the advertising and circulation departments of the Photo-Lithographer. More than a trade paper, the Photo-Lithographer is a correspondence course returning cumulative dividends to advertisers and subscribers. Every salesman in the Graphic Arts Industry should read the Photo-Lithographer. References required.

Write PHOTO-LITHOGRAPHER  
1776 Broadway, New York, N. Y.

*Its Name Is*

# SPIRAL BINDING

Either through stenographers' notebooks, magazines catalogs or programs of some sort, you have met this revolutionizing process. You have probably wondered what it was called—and so that its name may be in your mind when discussing its convenience with your friends, we mention it again:

## SPIRAL BINDING

We are glad to hear people talk of our product—its newness, its smartness and the pleasure it adds to your reading cannot but arouse interest.

If you happen to think of any book which you did not enjoy because you could hardly open it—if at any time a program dimmed your pleasure because a page slipped back suddenly while you were trying to find the name of the artist you were admiring—if you gave up a catalog because the object you were trying to locate was hidden in between two pages—think of Spiral Binding. Think what Spiral Binding could have done for you—for your complete reading pleasure—what a valuable help it would have been to you.

Ask for it on your favorite magazine—inquire whether it would be possible to have that certain catalog bound this new way.

## SPIRAL BINDING

*appreciates your friendship*



## SPIRAL BINDING COMPANY

Main Office and Factory

CAnal 6-0867

Lafayette Street

New York City

Chicago Boston Holyoke Philadelphia Detroit San Francisco Los Angeles

Spiral Binding is manufactured exclusively under U. S. Patents Nos. 1516932 - 1942026 - 1985776. Other Pats. Pend.

## ★ WANTED: A MOTION PICTURE FOR THE INDUSTRY

*Because of the extensive educational job that faces the photo-lithographic industry and because of the unique manner in which motion pictures showing the details of the process would perform this function, we have asked Paul A. Bray to write an article on "The Industrial Motion Picture." Prints of such a film would be available for distribution to various advertising groups and others who buy printed material. Several photo-lithographic houses have already expressed their approval of such a project and have agreed to contribute to the cost of the production.*

*Members of the industry are invited to comment on the practical value of such a film.*

**By PAUL A. BRAY, Vice President  
BRAY PICTURES CORPORATION**

★ As this is written, a national grocery chain is teaching thousands of employees how to please the public, an automobile accessory manufacturer is teaching its service organization and clients the principles of an ignition system in order to sell its product . . . the coal industry showing the public the best ways to use different types of coal . . . the Government explaining the functions of certain of its important departments . . . an oil company describing its newest development in gasoline . . . a paper company selling its paper and paper bags by actual demonstration.—All of these gigantic tasks are achieved with motion pictures at a fraction of the cost of personal salesmanship.

The millions of dollars spent yearly by leading industries throughout this country in the production of industrial motion pictures is proof of the success of this advertising and sales medium. The versatility of films is a known fact and their application to a specific industry or organization is manifold. Some of the more essential jobs which films have been called on to perform might be of interest:

1. Furnishing salesmen with essential information about their own product.
2. Building good will among consumers and prospects.
3. Demonstrating a specialized product too bulky to transport to the customer.
4. Personalizing an organization and its service.
5. Educating buyers of specialized lines of the advantages of one method over another.
6. Telling a complete sales story to buyers who otherwise wouldn't listen.
7. Permits group presentation.
8. Gains the undivided attention of the audience.

There is no medium by which a complete sales and production story can be told as convincingly and comprehensively as motion pictures. Your plant, your process, your service can be shown just as you would want it shown under the most ideal conditions.

Motion pictures designed to advertise and sell a certain process, can be used not only by the organizations within an industry, but can be routed through the numerous non-theatrical exchanges operating throughout the entire

country. The majority of these exchanges give full information of films available to all types of organizations, clubs, etc., within their particular zone. One such organization receives annually over 25,000 requests for films. Others route films through circuits which keep films in active circulation. Several organizations with which the writer has contact have shown their films through these sources to audiences well over 5,000,000 people. One of the major shoe companies has been able to definitely trace an 11 per cent increase in business to the use of films. Others have increased sales over 50 per cent in certain areas by using well-prepared motion pictures and a proper method of follow-up.

With the advent of 16 mm. films all fire hazards have been removed. There is no need of professional operators. Anybody can run a 16 mm. projector. The addition of sound allows a still wider use of films in that it enables the key men of an organization to deliver their message to their clients simultaneously, if necessary, the country over.

Sound films allow a uniform presentation at all times. No wonder then that users of motion pictures are making ample provisions in their annual budgets to carry on the newest and one of the most important advertising and sales promotion media—the industrial motion picture.

### STANDARDS OF PERFORMANCE BEING SET UP

The Board of Directors of the New York Photo-Lithographers Association recently decided to limit its membership to photo-lithographic houses turning out quality work. Standards of performance have been set up and hereafter an establishment desiring to join the Association must give evidence of his ability to turn out a quality product.

An association emblem is being drawn up for members to use on their letter heads, invoices, etc. Many buyers have suggested that the industry classify those who are competent to handle their requirements. The emblem will be advertised and publicized to get the message across to buyers.



## ★ COOPERATION ON PAPER PROBLEMS

★ A committee representing the United Typothetae of America, the Lithographers National Association, New York Employing Printers, The National Association of Photo-Lithographers and The National Paper Trades Association recently met to consider:

1. THE QUESTION OF A LONG PRICE LIST.
2. SECONDS AND SUB-STANDARD PAPERS.
3. UNIFORM CREDIT POLICIES.
4. DIRECT SOLICITATION BY PAPER SALESMEN.

A joint committee adopted the following resolutions.

### CREDITS

WHEREAS, in many markets through cooperative efforts of printers and paper merchants, credit policies have been developed resulting in material benefits to both, be it

RESOLVED, that it is the sense of this committee that these policies should be further standardized and extended nationally.

### SECONDS

WHEREAS, the marketing of job lots and seconds as now conducted is inimical alike to the printing trades and the Paper Distributing Trade and

WHEREAS, a nationwide survey conducted by the

United Typothetae of America discloses that almost unanimously the Printing Trade oppose in principle the use of substandard papers and have engaged to use their influence against such use, be it

RESOLVED, that the proper committees of The National Paper Trade Association be instructed to convey this information to the manufacturers, and continue vigorously their efforts to eliminate this evil.

### DIRECT SOLICITATION

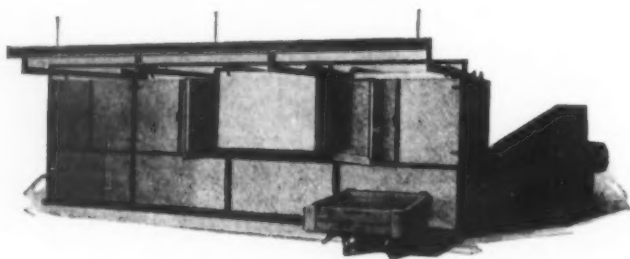
WHEREAS, the Merchants Distributing Fine Papers recognize a responsibility to the printers and lithographers who constitute their principal source of business, and

WHEREAS, the protection and well being of those customers is of vital importance to such merchants, be it

RESOLVED, that it is the sense of this joint committee that it is unfair and economically unsound policy for Paper merchants generally to supply paper to consumers not engaged in printing or lithographing as a business and which Paper is to be used on commercial presses,

RESOLVED, that Paper sold to private operators of duplicating machines and private printing or lithographic plants should be limited to their own use and to the capacity of their own equipment.

## *The Southworth Simplex ...* **CONDITIONS Paper Accurately!**



4 Compartment SOUTHWORTH SIMPLEX.  
Capacity 60,000 sheets per 8 hours

SOUTHWORTH also manufactures Humidifiers, Universal Paper Joggers, Holdfast Hangers, Punching, Round Cornering and Perforating Machinery of all kinds. Special Machines are built to individual order.

MUCH of your work is of a specialized type that requires accurate paper conditioning. But you must have a paper conditioner that not only does the work efficiently but at a minimum of production cost. THE SOUTHWORTH SIMPLEX, made of the finest materials coupled with SOUTHWORTH high quality workmanship, offers you maximum efficiency at low upkeep cost. Write us *today* for further information, prices and list of satisfied users. THE SOUTHWORTH SIMPLEX guarantees you satisfaction.

***Southworth Machine Company, Portland, Maine***



## ★ AIR CONDITIONING THE OFFSET PLANT

★ Elimination of the production troubles caused by hot weather and high humidity is reported by the Ketterlinus Lithographic Manufacturing Co., 92-year-old Philadelphia offset plant, as a result of the air conditioning system installed last May. Numerous benefits in the pressroom and plate making department are cited, quite aside from the obvious personal comfort to employees.

"The immediate benefit of this air conditioning installation, and the purpose for which it was installed," says J. L. Farrell, plant superintendent, "is the fact that the humidity in our press rooms and in our plate making room can now be accurately controlled, for when the humidity of the air starts to rise, it means trouble for the offset printer.

"Plate making is one of the most important operations in lithographic printing. A glue solution is used in this process, and if the humidity in the plate making room is too high, this glue solution becomes too soft, causing the proper production of plates to be difficult.

"On the other hand, with definite control and regulation of humidity in our plate making room, we can obtain uniformly good results because we can keep the humidity constant at say 50 per cent, regardless of daily variations in atmospheric conditions outdoors," Mr. Farrell states.

"In our offset press rooms on the third and fourth floors of our plant, we find that air conditioning gives us another advantage. Before the air conditioning system was installed, one of our main troubles there was in the shrinkage or stretching of paper, due to changes in weather conditions.

### PAPER STRETCHING DISAPPEARS

"Here again, humidity plays the important role in getting good results. High humidity causes paper to stretch. In offset printing for lithographic work we print one color at a time, or two colors at one run if a two-color press is used," he says.

"Formerly when a change in the humidity caused the paper to stretch or shrink, we found when we came to printing the additional colors, which might be several hours later, or even the next day, that the paper had varied in size after printing the first color, that it was impossible to get the best results.

"However, with humidity in the press rooms under control at all times, our results are now much more satisfactory, and there is practically no spoilage due to weather conditions. With air conditioning, we make our own weather to order, and every job shows uniformly good results," Mr. Farrell continues.

"Another way in which we find that air conditioning helps us in the press rooms is in overcoming trouble with

printers' rollers and inking materials. In warm weather, or on any damp day, these rollers had a habit of getting soft. But under the uniform conditions now obtained as to temperature and humidity, the ink rollers work more evenly, and production is speeded up materially.

"In printing by the offset process, which is what lithographic work really is, water is used in order to keep the plates from getting too dry. If the plate dries too rapidly, more water must be added by means of what are technically known as 'fountains.' On a dry day, these fountains must be well opened, so that the plates receive the required amount of water.

### UNIFORM RESULTS ACHIEVED

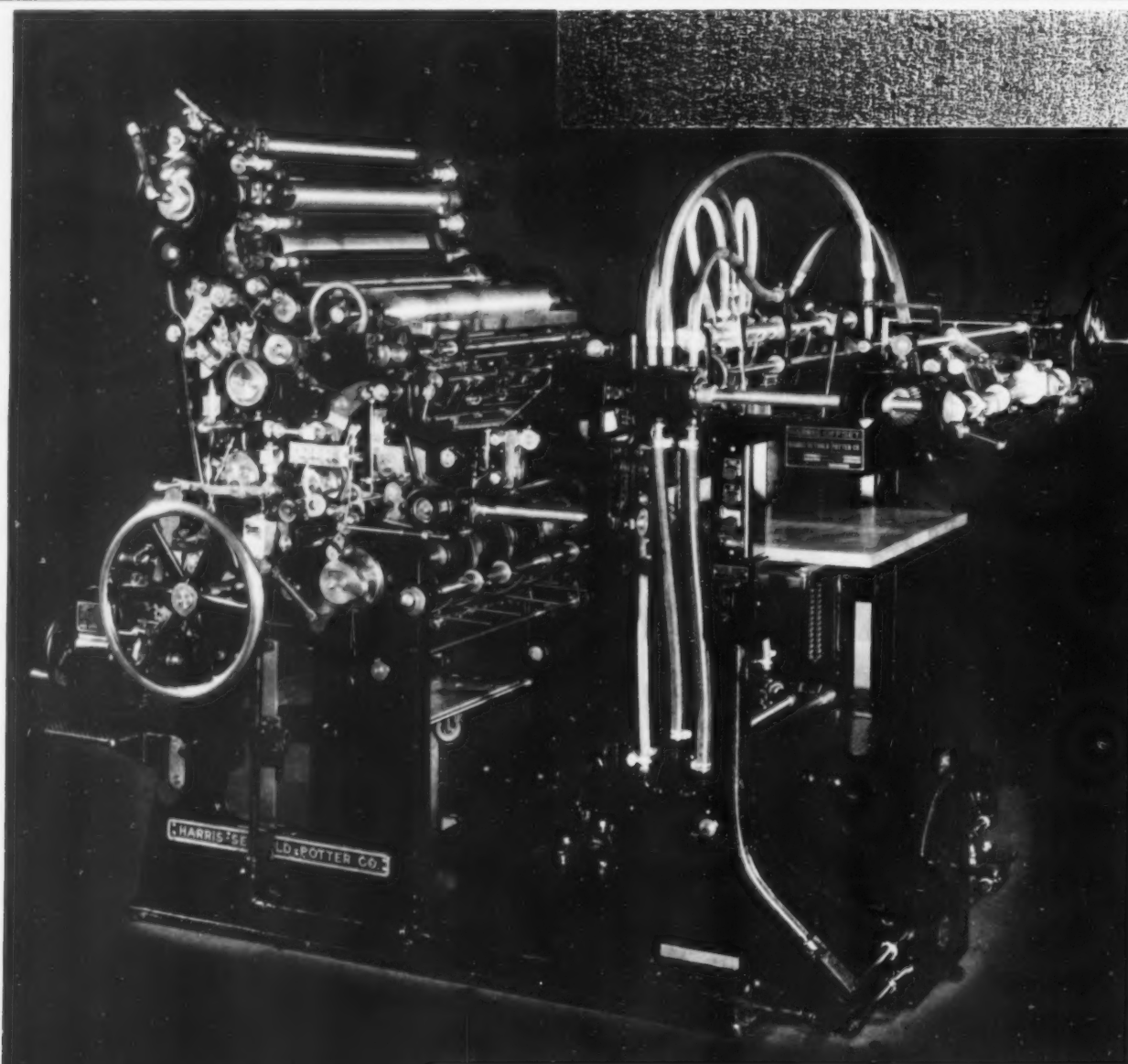
"Before we installed air conditioning, on a dry day we would have to keep the fountains wide open to keep the supply of water on each plate. Conditions of weather and temperature might change overnight, and if the pressman should happen to forget to set his fountain back, he might spoil a job, or get an entirely different result than he had on the day before," he points out.

"But with air conditioning, giving us a means of keeping our humidity constant, it is possible to set our fountains at a certain point, and know that results will be uniformly accurate, and relative the same each day. Thus we can operate much more efficiently, with an assurance of satisfactory results.

"You see," Mr. Farrell adds, "humidity control is the thing in which we are chiefly interested from the standpoint of operation. However, temperature control has definite advantages too, in improving the personal comfort of our workers. In the air conditioned rooms the men do not perspire so freely, and paper can be handled more easily, without soiling. So air conditioning in our plant has resulted in an improvement both in our processes and in the general efficiency and comfort of our employees."

### BREAKING UP SOLID MASSES

A few photo-lithographic advertising pieces have reached Headquarters which do not reflect credit on the industry, much less on the house sending them out. In some of these pieces large, heavy halftones were produced in line. They appear as big patches of mud and give the recipient a feeling that he needs his waste basket. Heavy solid halftones should be photographed through a screen. If the subjects are heavy the masses can be reduced by retouching, or broken up by the use of the inexpensive Ben Day Screen Craftint advertised elsewhere in this publication.



**LSB 17x22**

LSB Harris 17x22 medium priced commercial offset job press. Harris built — Harris guaranteed — Harris serviced. Takes four 8½x11 forms. Enables Photo-Lithographers to do quality work with maximum profit.

**HARRIS-SEYBOLD-POTTER**

General Offices:  
4510 East 71st Street  
Cleveland, Ohio

Harris Sales Offices:  
New York, 330 West 42nd Street  
Chicago, 343 South Dearborn Street  
Dayton, 813 Washington Street  
Factories: Cleveland, Dayton

**HARRIS**

## ★ SALESMAN'S GUIDE TO FOLDING AND BINDING

Because folding and binding represent the last mechanical operations of a lithographic job is no reason why they should be relegated to a position of unimportance and afterthought in the planning of the job.

Indeed, the effect of many a beautifully printed product has been ruined because of the lack of forethought regarding the folding and binding. The lithographic buyer is generally unacquainted with the mechanics of the bindery, and the job of explaining to him what his broadside or folder or booklet will look like, and why, falls upon the salesman.

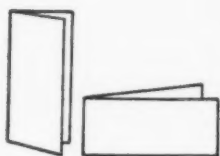
To simply bring the prospect a rough dummy, hand folded, with the explanation that "of course we can have this folded any other way you want" is to engage in sloppy selling. There are so many factors that enter into the folding of a flat sheet when it enters the folding machine that to attempt to duplicate the same effect by hand is a sheer waste of time. If it is the salesman's purpose to

impress the buyer with the variety of effects possible in the job before him, he should have a number of dummies folded by the binder, each showing accurately just what the finished product will be.

In planning the printed job, the type of fold to be used is an important part of the layout. Of course, much will depend on the type of paper to be used. Some papers fold better than others, and the dummy presented to the buyer should reflect this fact.

Generally speaking, the salesman has at his disposal thirteen varieties of folds to offer the customer, commonly utilized in promotional literature. Illustrated here, they are the simple four-page folder, French-fold, double-fold and small broadside and mailing card, large broadside, six-page folder for envelope enclosures, eight-page folder, booklet with covers, novel six-page folder, eight-page folder utilizing only two folds, three-fold mailing piece with return card, four-page letter, and the eight-page booklet with indented pages.

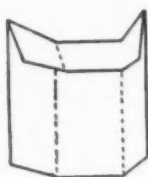
Simple four-page folder, usable either on the long or short dimensions. Frequently used as envelope enclosure.



Ordinary type of booklet with cover and inside pages trimmed flush. An economical means of securing an improved appearance is through the use of an overhang cover.



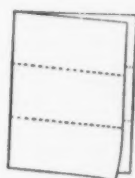
Six-page folder with a short fold at the top, a novel and economical means of securing additional attention value. A short fold may be used at the bottom as well.



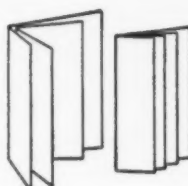
Eight-page folder that requires only two folds. An interesting variation of this fold may be obtained by making a short fold on the second fold.



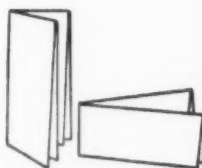
Three-fold mailing with return card on the bottom. Single fold and two-fold cards are more generally used where it is necessary to combine an outgoing and a return card in the same mailing piece.



Four-page letter, page size usually  $8\frac{1}{2} \times 11$  inches. Page one carries the letter and the inside pages the illustrated advertising story. Folds down to fit a number ten envelope.



Eight-page booklet with indented pages, made by making two short folds of different width on separate sheets and inserting them.



French-fold type for use where added bulk and greater impressiveness of appearance is desired. Economical because it requires printing only on one side.



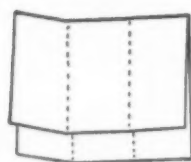
Two-fold mailing piece for small broadsides and mailing cards, sealed at the bottom and used as a self-mailer.



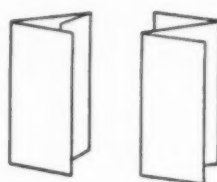
Usual type of broadside. Opens out flat to form a single striking advertisement. May be folded down small enough to meet the requirements of a self-mailer.



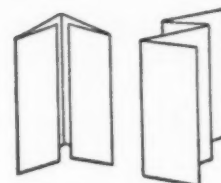
## ★ GUIDE TO FOLDING AND BINDING



Broadside with a short fold. A common method of carrying interest from the outside to the inside spread.



Two types of six-page folders for envelope enclosures and circulars.

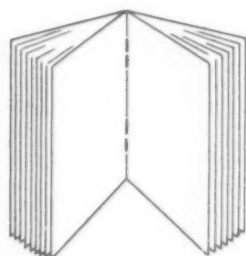


Two types of eight-page folders for general folder and circular work, showing how variety may be secured with simple folds.

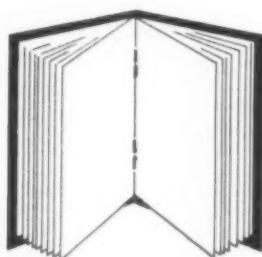
### Books and Booklets

The binding of books and booklets also represents a wide choice, ranging from the simple saddle-stitched booklet of a few pages, to the complex volume, sewed and covered with one or more materials.

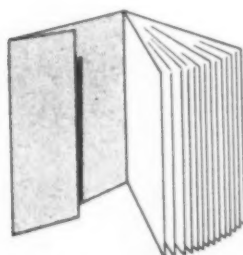
We illustrate here 15 different varieties of bound books, which are met with in everyday binding.



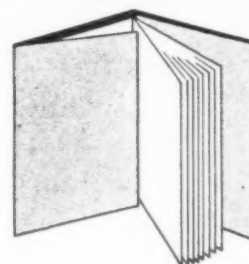
Saddle stitched book, cover trimmed flush.



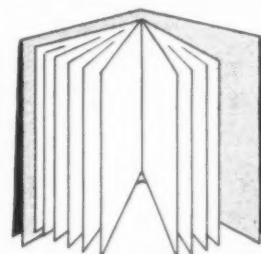
Saddle stitched book, cover extended.



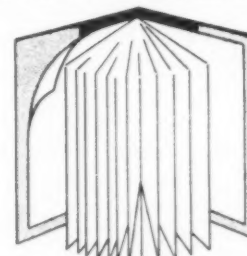
Book with short, turnover flap on the cover.



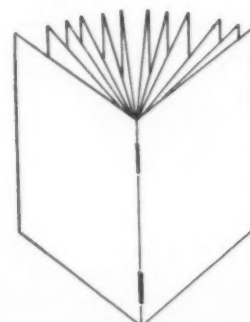
Book with full fly-leaf on cover, folded over one of the leaves of the book.



Booklet with French-fold cover.



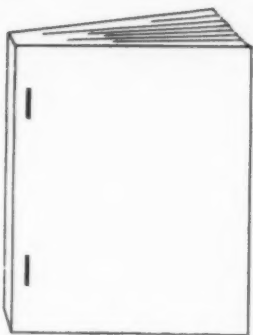
Booklet with short flap on the cover turned in, extended cover with fly-leaf pasted over it.



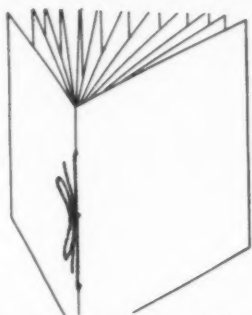
Saddle wire, stitched book.



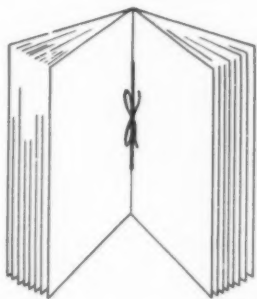
## ★ GUIDE TO FOLDING AND BINDING



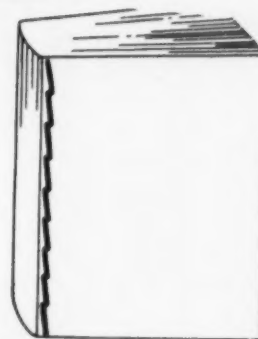
Side wire, stitched book (no cover).



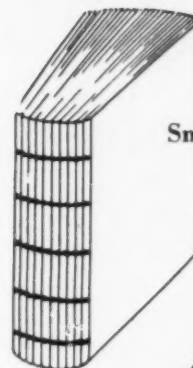
Saddle sewed book with bow on outside.



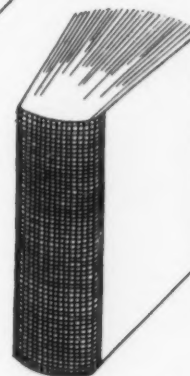
Saddle sewed book with bow on inside.



Side Singer sewed book (no cover).



Smyth sewed book.



Smyth sewed book, rounded and backed, with piece of super over backbone showing second stage of binding.

In discussing the printed job with a customer, the salesman might well bear in mind the fact that his plant completely controls the eventual result. In practically all cases the conditions under which the bindery operates are dictated by the printing plant. The job the bindery turns out is good, bad or indifferent depending on how the printer made up his forms.

One of the most common errors with which the salesman will have to contend is the failure of the layout man to receive the proper side guides and gauge edges on the folder before going ahead with his layout. The pressman follows the markings sent to him and prints accordingly. When the job reaches the bindery it may or may not turn

out correctly.

There are many other inaccuracies that can creep into the job before it reaches the bindery. Improper spacing between pages, for example, is often the result of the layout man's failure to allow for certain mechanical requirements of the folding machine.

The salesman can aid in eliminating these inaccuracies by acquainting himself more fully with the bindery's methods and by securing the bindery's cooperation in laying out the form before it is printed. By discussing the job with the binder, it is also possible to secure first hand advice on whether or not a certain stock will take a required fold satisfactorily.

## **REDUCE - REGISTER TROUBLES CURLING • WAVING**

BY USING

# **DEVON OFFSET MONTGOMERY OFFSET WITH MOISTURE CONTENT CONTROLLED**

---

The Verigraph Moisture Control, used at the W. C. Hamilton paper mill leaves the correct amount of moisture in the sheet to practically eliminate register, waving, curling and buckling troubles in offset paper. This is the greatest development that has taken place in the manufacture of printing paper since the offset press was invented. Without this control it is impossible to produce the right moisture content for the pressroom. (Write for complete description.)

Devon and Montgomery Offset Papers are also surface sized, of high white color, strength and opacity and are run slowly for minimum variation.

*Stocked in all sizes and weights with several fancy finishes.*

## **W. C. HAMILTON & SONS**

Mills:  
MIQUON, PA.

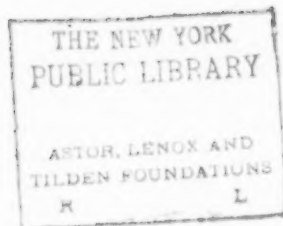
New York Office:  
261 BROADWAY



*There is no better purchase value in the Graphic Arts field—all factors considered—  
than PHOTO-LITHOGRAPHIC DUO-TONES by*

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## ★ PHOTO-LITHOGRAPHIC BLACK INKS

### ARE YOU INTERESTED?

*We have asked George Cramer, Director of Research, Sinclair & Valentine, if he would be willing to conduct a column on inks in The Photo-Lithographer. He has contributed a valuable article on photo-lithographic inks in this issue. If there is sufficient interest Mr. Cramer has promised that he will answer any questions on inks for the benefit of this industry.*

By **GEORGE CRAMER**—Director of Research  
**SINCLAIR & VALENTINE CO.**

★ The increasing consumption of black inks in the rapidly growing Photo-Lithographic industry has naturally directed the attention of the progressive ink manufacturer to the development of better blacks to meet the exacting requirements of the trade.

Photo-Lithographic Black Inks must, by their very nature be classed as a specialty. The demands placed upon all lithographic inks, and particularly blacks, make the requirements of both a physical and chemical nature so very exacting. The characteristics of these inks cannot be compared with those of the regular run of printing ink. Considering these factors, one can readily realize that only those ingredients that fulfill the special needs of lithographic inks can be employed in their formulation. The task of meeting the demand of an exceptional Photo-Lithographic Black is not a simple one—so many factors are involved—each one requiring such very definite composition. Only those ingredients which stand out as most suitable should be considered.

The density of a Photo-Lithographic Black Ink is one of the prime factors to be considered. If the finished lithographed sheet does not have the density, all other features, regardless of their good qualities, will be overlooked. It necessarily follows, then, that the black pigment used in such an ink must have the greatest possible density. Good flowing properties are a necessary requirement in obtaining a dense finished print. Having found the black with the greatest density consistent with the best flowing properties in a vehicle which enhances the best flow, it follows that physical properties, such as tone and hue, must also be considered. Toners, such as purple and blue, must be used to improve the tone and hue, but they must be selected with the greatest care in order not to counteract the other favorable properties of the black.

Due to the demands for quick service often made on the photo-lithographer, an important factor to be considered in a good Photo-Lithographic Black is its drying qualities. It follows, therefore, that vehicles and driers employed in Photo-Lithographic Blacks must be balanced in such a manner as to effect proper drying and yet not give other printing difficulties which might be particularly annoying. Driers, in order to be effective, must fulfill the demands made upon them and yet their composition must be of such a nature so that their various

components will act to produce each effect expected. If drying is to be rapid, one set of vehicle and drier relationships will be necessary. However, if too rapid drying is not essential, formulation changes of either the vehicle, the drier, or both may be desirable. It often follows that where unusually rapid drying blacks are demanded, other shortcomings are encountered. These annoyances can usually be avoided by carefully guarding against other influences which effect the drying.

The binding properties of a Photo-Lithographic Black must not be overlooked. The vehicle is the medium by which the binding is attained and it plays a very important part when special finishes of paper are used. No one varnish can be made that will give good binding properties on all stocks. Only the greatest of care and cooperation on the part of all concerned can insure satisfaction for the best adhesion of lithographed forms.

Having selected the correct ingredients for a Photo-Lithographic Black, there still remains the consideration of the proper dispersion of these materials. It is very essential that the various items be thoroughly mixed before they are milled. The milling operation must be conducted in such a manner so that a completely dispersed, homogeneous ink is produced. Each stage of this operation must be carefully checked. Only after a series of final tests are these inks ready for canning.

Aside from the inks which go on the finished sheet, many other factors and conditions must be taken into account. The relative humidity and the absolute humidity as well of the pressroom have a decided bearing on the drying rate of the inks used. An excessive amount of moisture present in the atmosphere in a pressroom might, in some cases, more than double the drying time required. The drier the air, the faster the drying will be at normal temperatures. Such a dry condition might not lend itself to other printing conditions; consequently, one should maintain a uniform temperature and humidity which will furnish good operating conditions.

As mentioned above, excessive moisture is one condition which does not lend itself for best drying of Photo-Lithographic Black Ink. If the paper stocks to be used are damp or cold, drying difficulties must be expected. In order to avoid such troubles, it would be expedient to condition all stocks before attempting to run them.

## ★ LEGAL LIMITATIONS OF A TRADE ASSOCIATION

By CAPT. L. B. MONTFORT

★ The U. S. Supreme Court decision in the "Schechter Case," to all intents and purposes, annihilated the old NRA, throwing the continuance of legal cooperative activity on the part of business back into the laps of various trade associations. This is where it belongs and this is where those codes that did function under the NRA were most successfully administered. The failure on the part of the Graphic Arts Code to properly function was not due to any fundamental weakness in the various trade association setups involved, but resulted from the efforts on the part of individuals and some trade associations to extend arbitrary supposed jurisdictional powers for their own selfish interests with the result that there now prevails in some phases of the Graphic Arts Industries a very definite resentment against any type of even voluntary cooperative efforts subject to the jurisdiction of some trade associations. The NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS does not find itself in this category. The efforts of the National Association were only in that sphere that was legal and effective in spite of the Graphic Arts Code and not because of the Graphic Arts Code. The NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS has always functioned on the basis that the local regional competitive groups were the true medium through which cooperative effort and administration should function.

### Situation Needs Classification

The extension of the modified NRA by joint resolution permitting voluntary codes and the recent development leading to coordination of the Federal Trade Commission and the new NRA setup in an effort to administer voluntary codes has not to date clarified the situation a great deal. Both the Federal Trade Commission and the new NRA have publicly stated that neither body nor both, at the present time, are in a position to give industry a definite program with reference to possible voluntary agreements or codes.

Until industry can intelligently proceed under the new setup the burden is directly upon trade associations. Even when the new setup clarifies its program, the trade association will still be carrying the burden of cooperative industry.

Before discussing the legal aspects of trade associations and their activities, it is important that you bear in mind that there is other legislation pending which will very materially affect industrial activities whether under a voluntary agreement or outside of a voluntary agreement.

Specifically this legislation is the Wagner Labor Disputes Bill and the so-called Walsh Bill, the latter of

which has to do with the setting up of definite requirements with reference to Government contracts and expenditures.

Both of these bills will be passed.

The more important of the two from cooperative industry's point of view is unquestionably the Walsh Bill. In some instances this legislation will give the Federal Government the right to insist that all products purchased by the Government or all activities having to do with Government contracts or activities in any way involving Federal Government funds must be on a certain required wage and hour basis and also carried on within the limitations of certain fair trade practices which may or may not be a part of voluntary agreements.

### Viewing Activity by the Government

The ramifications of Government operations are enormous when you take into consideration the large expenditures being made by the Government in all types of activities and the further fact that hardly an industry of any size does not, to either a large extent or a limited extent, depend upon a Federal Government activity of some type or other.

The extended NRA, Wagner Labor Disputes Bill and the Walsh Federal Contract Bill will make possible another NRA, more potential and far-reaching and less subject to the question of constitutionality than the old NRA.

In view of the changed NRA situation there follows a statement outlining some of the general legal limitations upon the activities of trade associations which may be of interest to the Industry.

There are certain basic legal limitations upon the activities of trade associations setup in the common law, the Sherman Act, the Clayton Act, and the Federal Trade Commission Act, as well as the various State Acts of the same purport.

### Restrictions on Industry Members

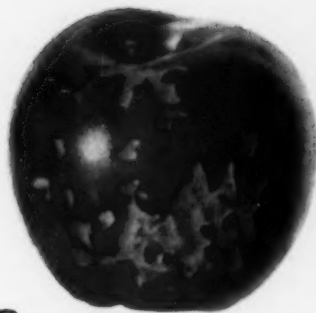
The members of an industry cannot enter into price fixing agreements; agreements to allocate or limit production; agreements that attempt to control channels of trade; or any agreements that will tend to a monopoly or restraint of trade.

The Courts have broadened their position upon the efforts of industry to regulate itself. Witness the so-called "rule of reason" and the decisions where the activities of trade associations have been questioned.

Under the Sherman and Clayton Acts members of an industry individually or collectively cannot dis-



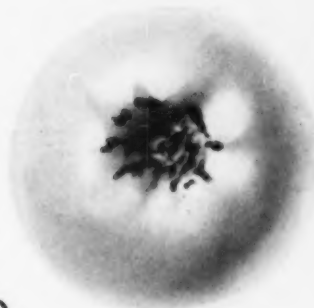
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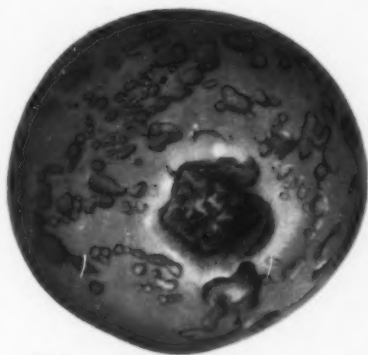
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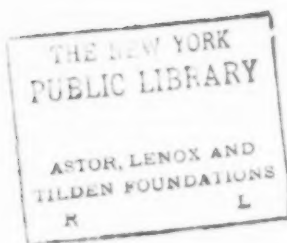


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# APPLE INJURIES

A, Acid injury followed by decay, on Rome Beauty; B, acid injury; C, arsenic injury followed by decay, on Winesap; D, arsenic injury on Yellow Newtown, no decay; E, alkali injury; F, ammonia injury on Winesap, produced by 12 hours exposure to an atmosphere containing 3½ percent ammonia gas.

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## ★ LEGAL LIMITATIONS OF A TRADE ASSOCIATION

criminate in price if it substantially lessens competition or tends to create a monopoly except where the price discrimination is based upon difference in grade, quality or quantity of product sold, or makes due allowance for differences in cost of selling or transportation, or made in good faith to meet competition.

Under the Federal Trade Commission Act unfair methods of competition are declared unlawful.

The Courts, in passing upon the question as to what is a price-fixing agreement, have held associations can legally gather and distribute information upon all the items of cost that go into the manufacture and distribution of a product. The same can be done with reference to prices at which the goods of various members are being sold. Members of an association can meet and discuss costs and make comparisons of costs with prices, terms, discounts, and trade conditions, announce in open meeting prices the respective members are receiving or have received, so long as there is no agreement.

### What Trade Associations Can Do

The right to do the above is substantiated by the following authorities:

See: Maple Flooring Mfgs. Ass'n vs. The United States. 268 U. S. 563.

Cement Mfgs. Protective Ass'n vs. The United States. 268 U. S. 588.

Pacific State Paper Ass'n vs. The Federal Trade Commission. 4 Fed. (2) 457.

That competitors may see proper in the exercise of their own judgment to follow prices of another manufacturer does not establish any suppression of competition or follow any sinister domination.

See: United States vs. International Harvester Co. 274 U. S. 693.

Although as noted above, it is unlawful to enter into an agreement to restrain production or control trade channels, trade associations can secure and distribute to all members, information upon the supply of raw materials, inventories of finished products, information relative to immediate and prospective consumption, the number of orders on hand, the rate of production, and credit information. In other words, a trade association can gather and send out to all its various members statistical information upon which the individual member can exercise his own discretion as to his own program. The fact that an individual member, upon receipt of this information, refuses credits, curtails production, or increases production does not make his action in so doing unlawful. The activities of trade associations in this respect are fully set out and discussed in the Maple Flooring and Manu-

facturing Association, and the Cement Manufacturing Protective Association cases, above referred to.

The underlying principle controlling the decisions to which we must go for guidance in determining the legal limitations upon the activities of trade associations is clearly stated by Justice Stone in the Maple Flooring case above referred to and in which he said:

### Dissemination of Price Information

"It is not, we think, open to question that the dissemination of pertinent information concerning any trade or business tends to stabilize that trade or business and to produce uniformity of price and trade practice. Exchange of price quotations of market commodities tends to produce uniformity of prices in the markets of the world. Knowledge of the supplies of available merchandise tends to prevent overproduction and to avoid the economic disturbances produced by business crises resulting from overproduction. But the natural effect of the acquisition of wider and more scientific knowledge of business conditions, on the minds of the individuals engaged in commerce, and its consequent effect in stabilizing production and price, can hardly be deemed a restraint of commerce, or if so it cannot, we think, be said to be an unreasonable restraint, or in any respect unlawful.

### Data Needed for Stabilization

"It is the consensus of opinion of economists and of many of the most important agencies of Government that the public interest is served by the gathering and dissemination, in the widest possible manner, of information with respect to the production and distribution, cost and prices in actual sales, of market commodities, because the making available of such information tends to stabilize trade and industry, to produce fairer price levels and to avoid the waste which inevitably attends the unintelligent conduct of economic enterprise. Free competition means a free and open market among both buyers and sellers for the sale and distribution of commodities. Competition does not become less free merely because the conduct of commercial operations becomes more intelligent through the free distribution of knowledge of all the essential factors entering into the commercial transaction. General knowledge that there is an accumulation of surplus of any market commodity would undoubtedly tend to diminish production, but the dissemination of that information cannot in itself be said to be a restraint upon commerce in any legal sense."

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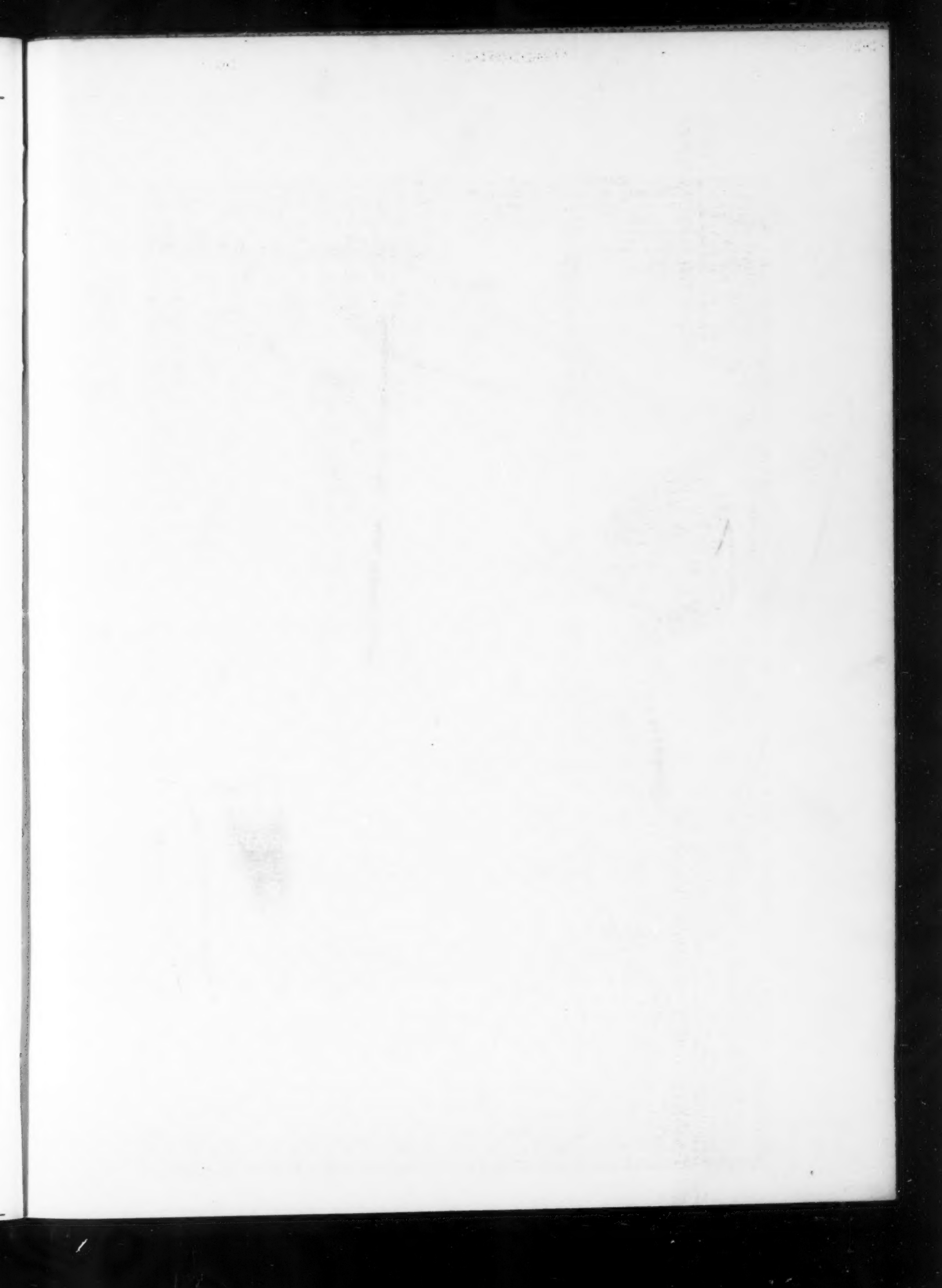
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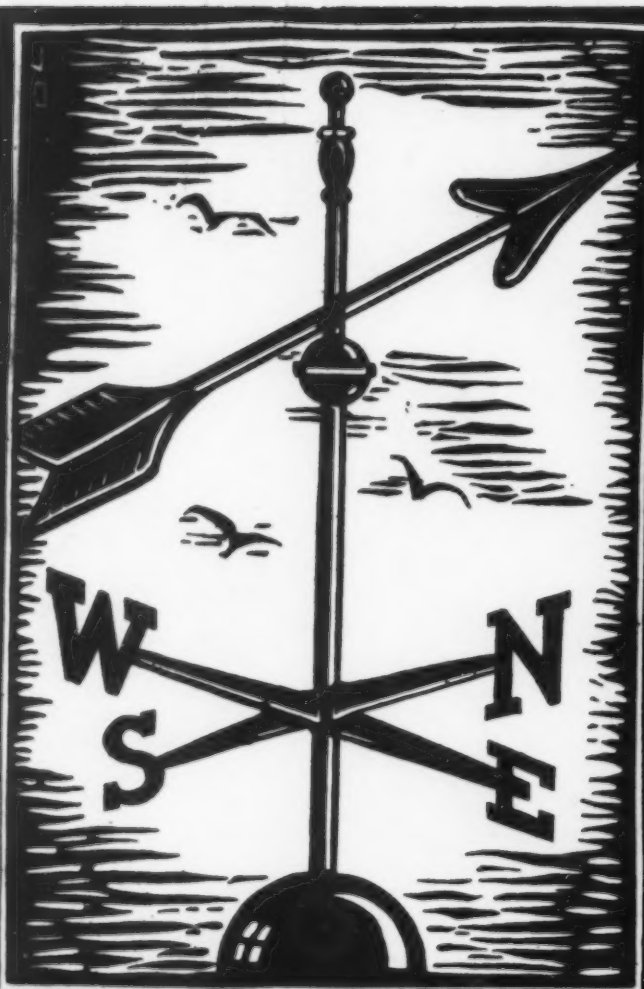
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